

COMIC BOOK
ART TIPS & TECHNIQUES

BLUE LINE PRO'S

SKETCH

BEAU SMITH

Something is
Missing

TOM BIERBAUM

Who is A Real
Writer?

MITCH BYRD

Brainstorming

STEVE MILLER

Designing Your
Own Animal Kingdom

HILARY BARTA

The Shadows Know

BARRY GREGORY

Digital Coloring Flats

Greg Land
CrossGen to Marvel's Mutants

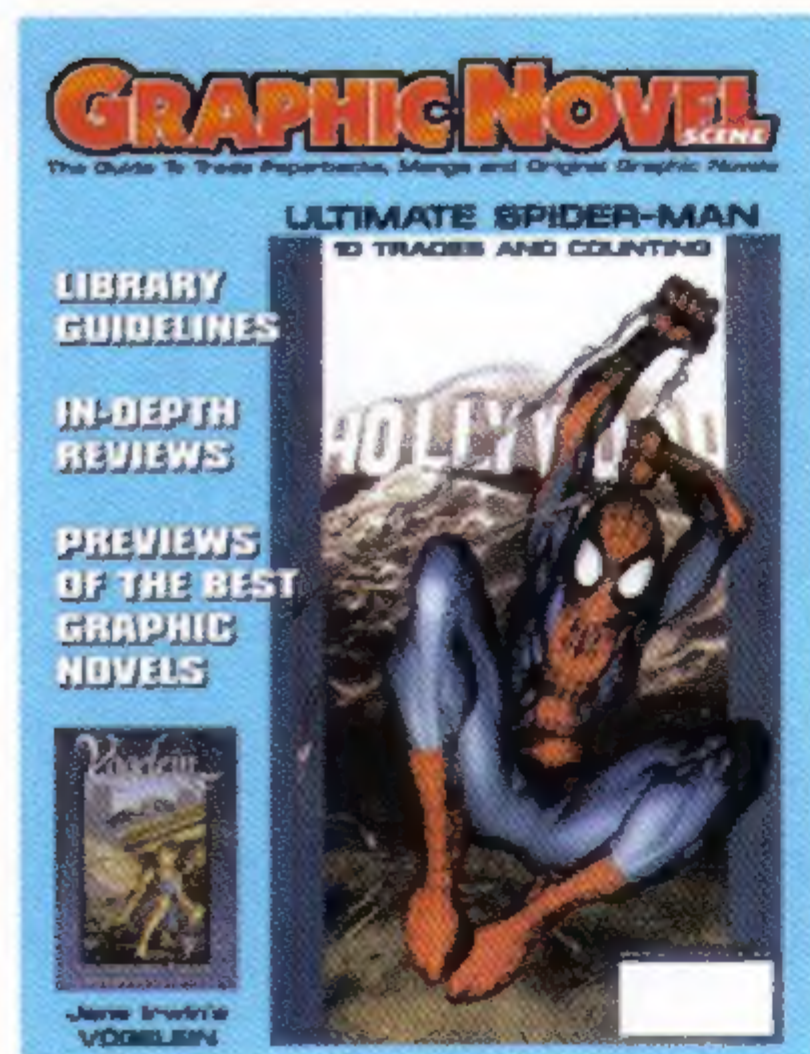
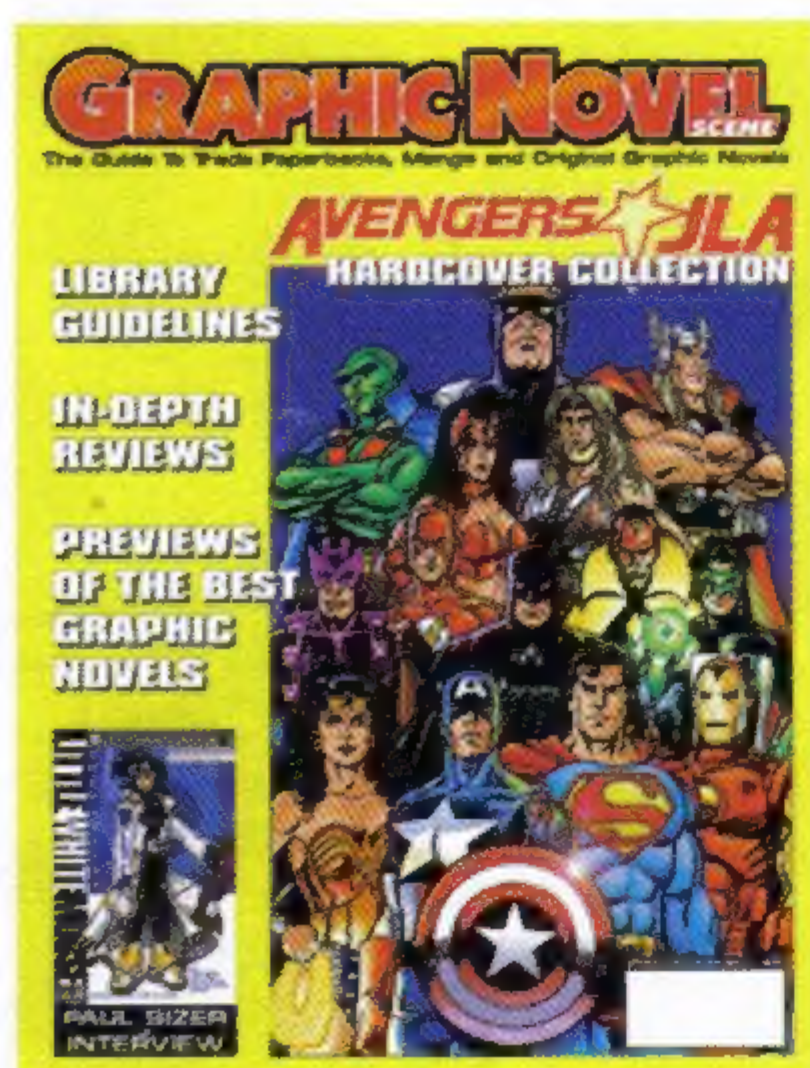
SKETCH vol. 5 no.2 \$5.95 u.s. \$8.40 can.



BLUELINEPRO.COM

The Guide to Trade Paperbacks, Manga and Original Graphic Novels!

Graphic novels are the fastest growing segment of the industry and **GRAPHIC NOVEL SCENE** provides the info that comics readers want to know! What's in print? What's it about? Find information valuable to libraries and essential to comic book stores. Including news, reviews, a price guide and more.



**STAY INFORMED . . .
DON'T MISS A SINGLE ISSUE!**

GRAPHICNOVELSCENE.COM

A NOTE ...

FROM THE PUBLISHER

A note...

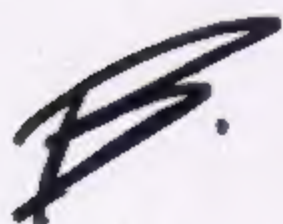
As you read this column we are working on the next year's worth of Sketch Magazine. We hope to revisit a few old friends and meet a few new ones. We currently have Michael Turner and other Aspen Studio creators featured in a future issue.

Along with our renewed focus on featured creators, we plan to bring along a few new creators who want to offer their experiences, along with helpful articles and illustrations, of course.

This brings up a question that we are constantly asking ourselves. What kind of articles would you like to see here in the pages of Sketch? Are you interested in publishing your comics on the web? Do you want to learn more about digital coloring? Or lettering your pages? Or pre-production work? Now is the time to let us know.

We want to make sure that the information that we deliver is the kind of information that can help you. After all, the whole point of this magazine is to help our readers to reach their goals and enjoy their experiences in the comics field.

In this issue we visit with an old colleague of mine, Greg Land. I first met (and worked with) Greg when he was just getting into the comic book industry. I have followed and enjoyed his career ever since. Even though this feature was originally set up through CrossGen, Greg has now moved into the mighty Marvel mutant arena. Greg shares how he was able to break in along with some of his unique ideas on illustrating. Every creator laid it on the line in this issue of Sketch, from the Flying Fist Ranch of Beau Smith to the beautiful illustrations from Mitch Byrd. This issue is packed.



take care,
Bob

BLUE LINE PRO'S SKETCH

VOL. 5 NUMBER 2
ISSN: 1536-7932

publisher / creative director
Bobby Hickey

Editors
Bill Love, Flint Henry

Editorial Contributors
Tom Bierbaum, Bob Hickey, Mitch Byrd, Bill Love, Beau Smith, Hilary Barta, Steve Miller, Barry Gregory

Artistic Contributors
Mitch Byrd, Greg Land, Joe Corroney, Hilary Barta, Brett Booth

Pre-Press Design Blue Line Pro

For advertising information:

SKETCH MAGAZINE
166 Mt. Zion Road
Florence, KY 41042
sketchads@bluelinepro.com
http://www.bluelinepro.com
ph: 859-282-0096 / fax: 859-282-9412

Sketch Comic Book Art Tips & Techniques Magazine is published bi-monthly (six times a year) by Blue Line Productions, 166 Mt. Zion Road, Florence KY 41042, USA. Periodicals postage paid in Florence, KY and at additional mailing offices. Newstand distribution by Warner International Periodical Services, INC. Specialty Shop distribution by Diamond Comics Distributors and FM International. Basic subscription rates: one year (six issues) \$35.70 U.S., \$49.00 Canada & Mexico, \$98.00 Foreign. Prepaid in U.S. funds only. POSTMASTER send changes of address to Sketch Magazine 166 Mt. Zion Road, Florence, KY 41042. Entire contents copyright 2004 Blue Line Productions. All Rights Reserved. Reproduction in whole or part is prohibited. PRODUCED IN THE UNITED STATES OF AMERICA.

Blue Line Pro

BLUE LINE PRO
166 Mt. Zion Road
Florence, KY 41042
(859) 282-0096
BLUELINEPRO.COM

CEO - Mike Hickey
Creative Director - Bob Hickey
Circulation - Carol Doolin

Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

Any statements made, expressed or implied in **Sketch Magazine** are solely those of columnists or persons being interviewed and do not represent the editorial position of the publisher, who does not accept responsibility for such statements.

All characters and artwork shown in Sketch Magazine are trademark and copyright of their respective owners.

Entire contents copyright 2004 Blue Line Productions. Publication may not be reproduced in part or whole in any form without written permission of Blue Line Pro.





Beau Smith's From The Ranch Where's The Beef?

It's like this - a hamburger without the burger. It's like an air conditioner without the electric cord. It's like Beau Smith without hair on his chest.

Somethin' is missin'.

That's the way I feel about most modern super hero comics today. I just read another one, and came away with a feeling that there is something missin' from this comic book that I just finished. The structure of the story was not there. The foundation had a bunch of cracks in it. It wasn't complete.

To this day I think some of the best super hero comics ever written were from Marvel Comics 1964 through 1969. Grab a copy of *Marvel's Essentials* and see just what I'm talkin' about.

When ya read these stories from the late 60's you'll see characters addressing each other by name. That makes it easy for the reader to know the character and where the dialogue is supposed to go. It gives motion to the words and direction.

You'll see purpose in the flow of panels. Your eyes will be drawn from one connecting panel to the next. The flow of the story will take you on a ride. With character dialogue, a past issue will be recapped without stealing you away from the action bein' given at present time.

Through the words of a bad guy you will feel the hero being constructed. The same goes in reverse for a hero. In just a few words he will sum up the wants of the bad guy. Enough to let you know the reason why he IS the bad guy.

Very few writers are doing this now. Chuck Dixon and Brian Michael Bendis are good at it. You can tell that they were raised on good Stan Lee and Roy Thomas scripts. They add just enough modern stuff to make it work today. But for the most part, writers today want the short cut. In doing so they cheat the readers that have chucked over almost \$4.00 for the comic book.

Stan Lee and Roy Thomas had a way of giving you a complete story, even in a three issue arc. Characters were set up without distracting from the story line. Panel grids were also used to the max. It wasn't unusual to see a nine panel grid on a page. The story moved at a pace that you had to hold on to your seat for dear life. You always got your investment back with interest. Never were you cheated out of your money that you laid out.

I'd love to see more substance get shoved back into super hero comics. There is an art of writing super hero comics. Some of these new guys need to learn to step up to the plate and hit the ball home. We're comic book readers, not mind readers. Set up the stories and your characters. Give us our money's worth. We demand it and have the right to do so. It's not the other way around.

Three of the best examples of the kinda story telling I'm talkin' about are shown in *Amazing Spider-Man*, *The Avengers*, and *Sgt. Fury and His Howling Commandos*. Pick any of these late 60's treasures and see just what ol' Beau is talking about. It's there for ya to see for yourself.

I also ask ya to pay more attention to the super hero books that you're readin' right now. Make sure you're getting your money's worth outta these guys. Don't get cheated. If you feel like you aren't getting your money's worth, then write to the editors and let em' know how ya feel. I promise ya they will pay attention to your written letter. Nobody sends em' letters anymore. They will read the letter you send. Do it!

Make your wants and desires known. It's the best way to get your point across, amigo. Let the publisher know what YOU want to buy, and what you aren't gonna pay for. It's time for them to stand and deliver on their promise of entertainment.

Tell em' Beau sent ya.
From the ranch,

Beau Smith
The Flying Fist Ranch
P.O. Box 706
Ceredo, WV. 25507



inside sketch magazine vol. 5 no.2

Nightcrawler cover by Greg Land. Nightcrawler © and TM Marvel Comics.

Greg Land

interview by Bill Love

pg. 6

Beau Smith

Something is Missing

pg. 4

Mitch Byrd

Drawing Table - Brainstorming

pg. 17

Tom Bierbaum

Who's A Real Writer and Who Isn't?

pg. 43

Steve Miller

Design Your Own Animal Kingdom

pg. 47

Bob Hickey

Conventions as Promotions

pg. 53

Hilary Barta

The Shadow Know

pg. 55

Barry Gregory

Digital Coloring - Flats

pg. 60

Classifieds

pg. 41

Letters

pg. 52

Books, Tools, Etc.

pg. 57



Wolverine by Greg Land. Wolverine © and TM Marvel Comics.

SO WHAT'S THIS BOOK ALL ABOUT, HUNTER?...
AND WHY DO THOSE TWO LOOK KINDA FAMILIAR?..

'SOON AS I STICK THIS LOGO DOWN, READ FOR YOURSELF, ANGE..

For the first time, the online adventures of high school friends Hunter and Angela are collected in print!

Coming in December 2004, Volume One will contain the first year of As if!'s online archive as well as several bonus never-seen strips and production art galleries!

as

if!

1

story and art:
Amy Mebberson
co-creator:
Nikki Purvis

AFTERBORN
COMICS



Greg Land

INTERVIEW

LAND
Ryan
J-Po

Illustration by Greg Land • Storm © and TM Marvel Comics.

Take My Breath Away

An interview by Bill Love

First DC, then Crossgen and now Marvel; all have been lucky to benefit from the talent of Greg Land. Whether it's his stunning cover images or his meticulously rendered interior pages, fans can't get enough. Breathtaking is an overused description, but does any other word come to mind when describing the work of Greg Land?



Sketch: What is your basic training as an artist?

Greg: I've got a bachelor of fine arts degree from Indiana State University in Terre Haute, IN. I pretty much got started thinking of a career in artwork when I was just a grade schooler. It's something that I always seemed to have a lot of interest in and seemed to excel at, I guess. Doing class projects in art always seemed to really get me excited. I know I won

some competitions in different grade schools art projects and that kind of thing.

Sketch: Many comic book professionals will say that they always wanted to be a comics artist, but you were thinking of a career in the art field – not necessarily just comics. When did you first become interested in comics?

Greg: I can trace my comic book collection back to when I was four years old. That's when I actually started collecting books. I used to cut them up. My Grandpa would get me these large Masonite boards and I would do paste-ups where I would actually create my own fight scenes from different characters I cut out of different books. So I've always had an interest in comics. Going to school I always thought how it would be great to draw comics as a living, but I knew absolutely nothing about it. I really didn't know much of anything about a career in art. It's just something I knew that that's what I did. I always drew. I'm not that great of a painter, but I took several painting classes in college to try and get better at it. I just always felt that I'd be in art – involved in it somehow. I guess my love was always illustration and I suppose comic books fall into that category of illustration. Although instead of doing single illustrations, you're constantly doing more illustrations that actually develop and tell a story.

Sketch: But when you were younger, you were open to learning about all types of art. Didn't you simply focus on copying from other comic book artists?

Greg: No. You know I had a really good art teacher in junior high school that I feel was pretty instrumental in me becoming an artist. He's one of the few teachers I had that didn't look down on comic book art. And his art classes were so much fun. He always geared things toward the imagination. We did a lot of still life projects. A still life drawing is one in which you set up objects and then you draw from life right directly on to the paper. I remember one of my favorites was I got to bring in a lot of my sports equipment –football hel-

mets and cleats and such, and I set up a still life and did a drawing of that

Sketch: Was this a lot more fun than the traditional bowl of fruit?

Greg: Oh, exactly! I had other teachers later on that that's what we did – we drew bowls of fruit. I actually got into a little bit of conflict with those teachers because of the subject matter – maybe bowls of fruit excited that teacher, but it totally bored me, and I know some of the other students, to death. So it was nice to have my junior high teacher that was like, “you know, bring your own stuff in and set up your own still life.” And by doing that, he created something of interest for us.

Sketch: But you could still learn the same techniques they were trying to teach?

Greg: Yeah, because what you're doing is learning how to render volume – render shapes – to teach your eye – as you're looking at something, how to interpret that through your brain and put it down on paper. So, whatever you put down there is going to have shapes – there's going to be circular forms, rectangles, squares, ovals – so why not put something there that's actually fun to do? I remember in college we had to do something that was geared around Halloween and so I set up my own still life at home. I've got a lot of Halloween stuff – I put out one of my werewolf masks and I've got a skull with long hair and a few other things, and set up a still life. I had a blast drawing that.

Sketch: Going back to comic book influences – were you reading comics as a kid throughout high school and college, or did you get to a point

where you sort of gave them up for a while?

Greg: Even before I could read, my grandpa used to read the comics for me and I would follow along with the illustrations. I actually believe that's part of how I learned to read. He would read me the books and I could follow along and slowly start to pick up words and all that. I was

still into comics through junior high and high school. Once I hit college, you know you don't have a whole lot of extra money when you're paying for classes and books and everything else, so I kind of fell out of comic books at that point. There was a comics shop that actually moved within a few blocks of the campus and occasionally I'd walk down there when I had a free hour just to kind of look



Illustration by Greg Land - Wolverine © and TM Marvel Comics.



Illustration by Greg Land - Gambit © and TM Marvel Comics.

around and see what's going on. Somewhere about the time I got out of college or close to getting out of college, I started paying a little bit more attention to comics again.

Sketch: What was your first job in the art field?

Greg: My junior year of college I got a job with a screen print company there in Terre Haute and I worked at that job for ten years after I gradu-

ated college. They offered me a position after I graduated and so I took that and basically more or less let the idea of working in comics go at that point

Sketch: You were doing design work there?

Greg: T-shirts, sportswear – that type of thing. When you do that, you actually have to learn to draw a whole variety of things. One day I would be

doing a car design and complete that and then maybe I'd have to do a cutesy teddy bear type design for children and then we'd do sports related stuff with basketball, tennis shoes. You used to have to incorporate lettering, so I learned how to actually compose designs that way, which I think actually has helped me a whole lot in my comic career. I've learned how to design something that actually leaves space for lettering. In comics, you need to leave space for word balloons and logos. So that's come in handy.

Sketch: I'm sure it taught you quite the work ethic as an artist, also. A lot of people who go directly into comics don't necessarily have that 9 to 5 work experience.

Greg: That's something I got from my family. My parents and my grandparents had a strong work ethic. I don't know if that comes from being from the Midwest or if that's got any bearing on it or not. My parents and grandparents were all hard workers and I always seem to take a lesson from that. Nothing really comes easy in this world unless you're absolutely lucky and pick the right lottery numbers. It takes a lot of hard work and a lot of education to get you to the point you want to be. You know that obviously doesn't stop with doing artwork. That applies to anything. I think I would have had that approach to my career no matter what it was I was doing. It just so happens that for me it was artwork.

Sketch: Well, so you're fairly well established in a regular art career. What made you decide to pursue doing comics?

Greg: I was approaching 30 years old and it became obvious to me that

since I wasn't related to the owner of that screen print company, it was never really going to go anywhere. I decided at that time to start to develop a comic book portfolio. This would have been around 1993. I kind of set a deadline—a schedule for myself as to how long I wanted to spend getting stuff ready and then how long after that I wanted to actually try and get into comics. I decided it would probably take me about a year to get a decent portfolio together. Fortunately, I got my first work after about six months. I went to a small, local convention in Indianapolis and some guys that were doing some self-publishing liked my work and they asked me to do some stuff with them. I actually did a little bit of work with them that was never published. I met Bob Hickey at the Mid-Ohio Con that November. Working on a little bit of work for this independent company led to my getting the work on his **StormQuest** book.

Sketch: How important was going to those conventions to you getting started?

Greg: I had never been to a comic convention before. In my early college days I had done the old Marvel tryout book and sent that in and gotten the form letter back. I've still got those pages and they're absolutely horrible. So, straight out of college. I guess I wasn't ready to actually do comic book work. The time I spent doing screen print I learned a whole lot about basically all the things you need to know about artwork to actually become a professional artist.

Sketch: There are a lot of young artists who think they don't need the more formal training. They want to go directly into doing comics. But can that be a problem?

Greg: I tell you what, you know after you've done a few teddy bear designs that you really have no interest in doing—doing anything in comic books is a lot of fun. Obviously in comics you don't get to draw the big fun splash pages every page. You really have to be able to do the things like cars and buildings, you actually have to know how to research those

things and make them look like they actually are believable.

That's where that time sitting at the desk when you're not really getting paid for any of this stuff—that may determine whether you're actually going to become a professional or if you're just going to be someone who likes to tinker with it. If all an aspiring artist does is draw head shots of his



Illustration by Greg Land - Nightcrawler © and TM Marvel Comics



favorite character and never does the mundane things like still lifes and perspective drawings – the looking out the window and drawing the neighbor's house or whatever it may be, then you're probably not gonna ever get any better. You won't improve if you only stick with drawing the superhero figures.

Sketch: You drew the first issue of *Stormquest*. How did this help to lead to your next job?

Greg: I was working on that stuff and I took that the following summer, which would have been 1994, I took that to Chicago and did my first major show. I did the whole deal of standing in lines all weekend. I had,

I think, ten portfolio packages with me to hand to editors. It was on the last day, on Sunday, I had one package left and I was standing in a portfolio review line, I don't even know who the reviewer was or who he worked for, but he was doing a real long, drawn out critique of somebody's work and it became obvious that this line wasn't going to move because I was like five deep in the line or something like that . . .

Sketch: And time was running out?

Greg: Yeah, and the show was close to being over and I had that one last package that I was trying to impress somebody with. So I got out of that line and started milling around a

little bit and I saw an editor at DC whose name was Pat Garrahy and he was giving a guy a critique at one of their little satellite stands there at the DC booth. So I stood there and I was able to show Pat my work and he liked it really well and gave me a call that following Monday.

Sketch: This is the jackpot that so many people are trying to hit when they're standing in those lines.

Greg: Exactly. Well see, the thing is if I had stayed in that one line to wait for a chance to talk to that one individual, who knows, I may never have gotten my break to get into comics. But I was fortunate enough to hook up with an editor that liked what he saw of mine and saw the potential for growth there. I know it would be easy to get discouraged if a newcomer never actually makes that connection. I feel pretty fortunate that I was actually able to talk to Pat that particular day.

Sketch: Pat saw not only the quality of the work you had, but you say he saw the potential – your potential for growth.

Greg: Yeah. I talked to him about being in screen print and the fact that I was pretty much totally new at comic book storytelling and that type of illustration. He saw that I had a pretty good basis in my drawing ability and so he thought that I would be able to develop the storytelling skills as time went on.

Sketch: You mentioned single illustration versus storytelling skills. You're very in demand for cover work. You could probably make a career simply doing covers if you chose. What's the difference between doing

that single cover work illustration and doing storytelling? What are the pros and cons of each?

Greg: I like it a lot because you're able to just depict something at a particular moment. You're not stuck in having to create something where you've got to lead something up to it and then actually use that as a setup for something down the road in that story. You're able to just pick the character or characters – you know, we'll want iconic shots so you get a nice dramatic shot of this character doing whatever you want to have him doing. You don't actually have to have it fitting into the continuity of the story. So you can do something that you wouldn't necessarily see that character doing in the story. I like to do some montage type of things. I've always been a fan of movies and so I like when images are collaged together and you get little bits of what's going on in the story, but you're not tied down to actually keeping it in a continuity sense. You can have like some large images of the main figures and then maybe some smaller images put into that composition that actually tells a little bit about what you see may see inside the book.

Sketch: Your early *Birds of Prey* covers have a lot of those.

Greg: Those are pretty much all based on Brian Stelfreeze's rough sketches. He did the rough sketches and then I came in over top and did the finished pencils and then he came back and inked and colored them. I learned quite a bit on that project because of the way Brian would put things together and I found that quite a learning experience. I purposely tried to understand why he put certain things in certain places to create those montage images.

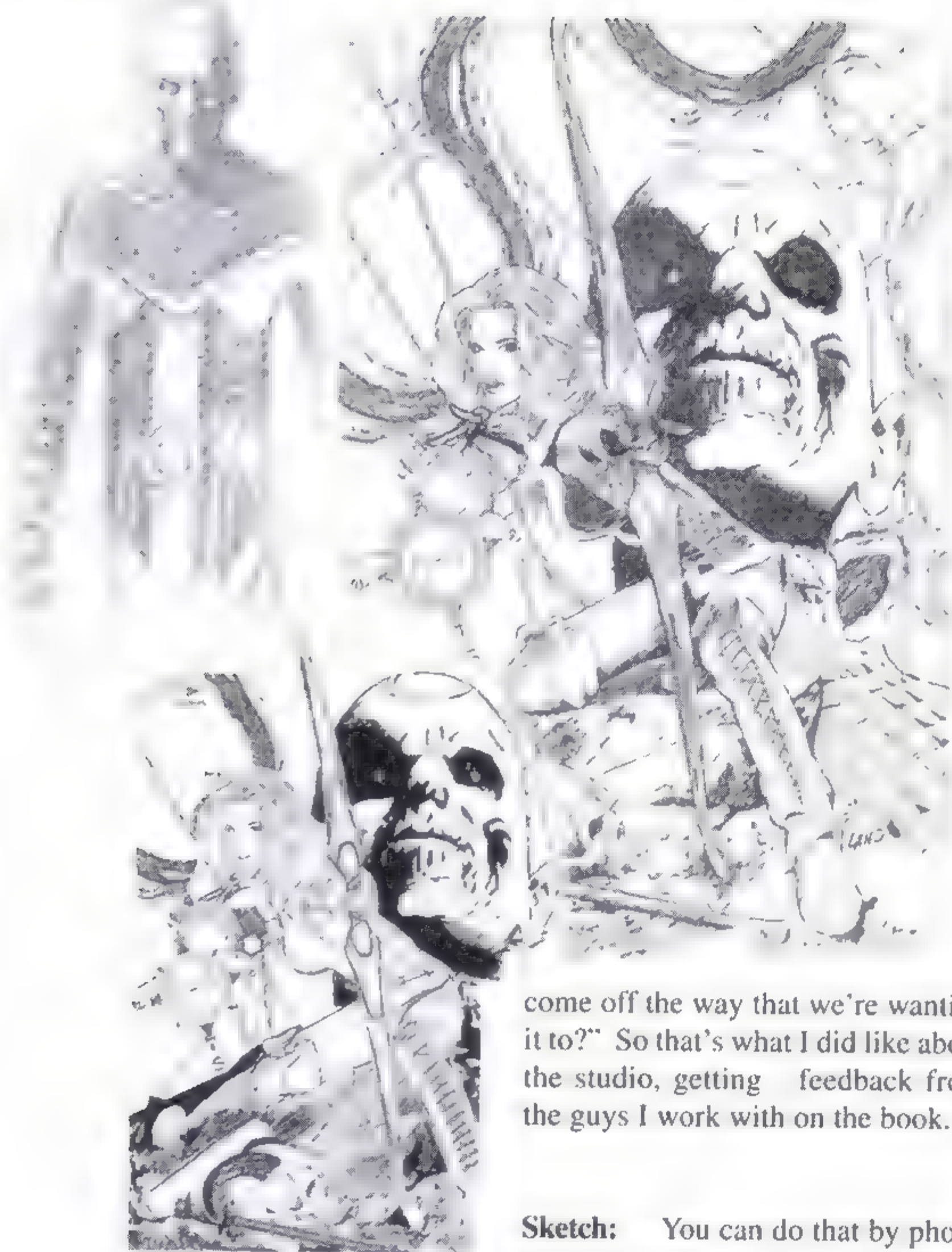
Sketch: Would you be comfortable doing single illustrations as a career or do you like the storytelling aspects also?

Greg: I could probably make a career out of doing single illustrations. I like doing that. One of my favorite books that I did while at Crossgen was *Sojourn 19*. It was where we told the story in one-page illustrations. Each page was just one full, single illustration as opposed to a bunch of panels. The prose that Ron Marz wrote at the bottom or top of each page kind of made the story

based on that one image. I had a lot of fun with that. I wouldn't mind doing another project similar to that in the future. It's kind of weird because I like doing both and I've been kind of fortunate here. Moving on to Marvel I'm getting a chance to do a lot more covers, which is a lot fun for me because I was always a big fan of all the Gill Kane covers that he used to do back in the 70's. For me it's like a chance to get to do something like that. And now I'm back into doing interiors – getting back into the actual storytelling.



Illustration by Greg Land - Arwyn © and TM CrossGen Comics



come off the way that we're wanting it to?" So that's what I did like about the studio, getting feedback from the guys I work with on the book.

cuss it all the time. They kind of understand what's going on already.

Sketch: Are you still working at a studio together?

Greg: We're all still down here in the Tampa area but each of us has our own studio in their own home. Working in a studio is okay, but I actually prefer to work out of my own home. I like the relaxed atmosphere here. If I wake up early in the morning and I'm ready to start drawing, I can go in there in my pajamas and just start drawing. Don't have to worry about brushing my teeth or combing my hair. Although, you know, that is very important – I do do it at some point of the day. My daughter – I can be here when she gets home from school if my wife is working so we don't have to make other arrangements – that makes it more hands on in the raising of our daughter that way.

Sketch: You mentioned not talking to colorists very much before. Do you think colorists are becoming a more important part of the package?

Greg: I think it's an important thing. Nowadays a lot of colorists are using computers because they're getting so many effects and so many unique qualities to the page that wasn't there before. They can do added textures and nice rendering effects that really give the piece a lot of volume that may not have been there back in the four-color press days. So it's kind of nice to be able to have a dialogue with the colorist, especially when you're going for say a smoky effect, and make this one scene look kind of creepy. We can chat that out and kind of work at it from there.

Sketch: While at Crossgen, with the studio system there, you worked very closely with a lot of other artists. You mentioned learning things by working with Brian Stelfreeze. What were the pros and cons of studio work for you?

Greg: The pro, for me, was to be able to work directly with my inker and colorist, because we can actually talk about things. Say I'd ask Justin – I'd say, "Okay, you know we're going to have this fire effect behind this character – what would be the best thing for me to put down on the page for you? Do you have a specific way you think I should draw this or do you have an effect in the computer that you use that would make this

Sketch: You can do that by phone but it's not the same as having that personal contact, is it?

Greg: Right. I tended not to do that a whole lot prior to coming to Crossgen. I pretty much would FedEx the things in and occasionally I would talk to the inker and hardly ever to the colorist. But now down here, I'm still working with Matt Ryan and Justin Ponsor – that's the inker and colorist that I was working with there at Crossgen. I'm still working with those guys, so I liked that we developed that working relationship. I think both of those guys are extremely talented and do an incredible job. It's only been to my benefit to have this working relationship with them because they kind of understand what I'm going for on the page and we don't have to dis-

Sketch: So more and more colorists are to comics what the special effects team is to a movie?

Greg: I suppose you could kind of think of it in terms like that – yeah. I look at some of the coloring in different books today and some of it is just absolutely fantastic. You know guys are really becoming skilled with their color knowledge and their computer knowledge and how to make these effects work. So some of it is quite impressive, yeah.

Sketch: Now, for your own work, how much do you use photo reference?

Greg: I use quite a bit. As my work has progressed over time, I've found that I'm constantly gravitating to more of a realistic look to my work and so that naturally makes me search out reference to be able to get the result that I want. I'll do clip files where, if I see something in the newspaper that I like, I'll clip it out and save it for the building or car, a person and expression – something about the folds of their clothes, you know, some sort of dramatic lighting effect that I like. Anything that I see that I think that visually I could be able to reinterpret onto a comic book page to better tell the story that I'm trying to tell, I'll store that away somewhere to be able to have that at a later date.

Sketch: Many of classic illustrators of the 30s and 40s had extensive clip file references like you're talking about, but I think a lot of artists got away from that.

Greg: I guess that kind of goes back to my training in art. We always worked from still life's, which is basically you're drawing what you see. A lot of the artists that I grew up liking

were guys like Andrew Wyeth and Norman Rockwell. Guys like that had a lot of physical references that they worked from. I know Rockwell use to set up his own shots and everything. I like to set up shots as well

whenever I have the opportunity and either take a Polaroid or a digital photo of it. I incorporate that into my work.



Illustration by Greg Land - Arwyn © and TM CrossGent Comics

Sketch: I got the opportunity to visit you at the studios at Crossgen. You were very gracious to my wife and daughters and we got to see you actually working. You went so far as to take photo reference, clip art, etc., and assemble your page first.

Greg: Yeah, I'll do a - I guess what you would call a collage of these different reference images. I'll make photocopies. I'll enlarge, reduce and I'll actually move them around on my practice page until I get a composition that I'm happy with. You know, change size relationships, move things around until I get a good feel for the composition. Then that's when I put the clean board over top and I start doing the drawing that way. And then I can make whatever tweaks, changes that I want to do in the drawing stage at that point.

Sketch: So in that layout process - is that where most pencillers would be doing thumbnails?

Greg: I do initial thumbnails after I read the script so I know my basic positioning and know what angles I want to go from and then that's when, looking through my reference files, I'll look for poses or situations that match that initial pencil sketch.

Sketch: I've seen artists that are obviously using photo reference but there's - they're not doing it well. Some of their characters are very realistic and others, you know, very cartoonish. They don't have that mesh. I've seen your photocopy layout and been able to compare it to your finished page. You use it as a reference, but you're not really copying it slavishly. You're using it as a guide, but you make a lot of changes, making it more natural and fluid. You can tell that there's a reference, but

you're still using the spontaneity of comics drawing, which is hard to do.

Greg: I'm using it as a tool. It's a technique that I've developed and it's a technique that a lot of artists use. A lot of artists outside of comics put their stuff together this way. I've taken the knowledge that I've gotten from my own experience in screen print and what I've seen in advertising and other aspects of art. I've used these influences that are outside of comics and I've brought them into my work in comics.

Sketch: Your first project for Marvel is the much anticipated **Dark Phoenix** mini-series. Who are you working with on that?

Greg: Greg Pak is the writer on this one. I wasn't familiar with him. He's been doing new stuff with Marvel and I guess not a lot of people have heard of him. But so far, I've almost finished up the first issue and I like what he's doing. He's got a pretty nice pace to the story and has some nice visuals written in there that allow me to do something very cool artistically on the page.

Sketch: I've heard he's quite talented, but the fans haven't had a chance to see much of his work yet. He's gotten quite lucky to get you to do one of his early projects.

Greg: Hopefully this project will be good for both of us. It's my first real story for Marvel and so it would be a nice coming out party for both of us, I guess.

Sketch: What are some your favorite characters that you grew up with? Some of the characters that you would like to draw sometime?

Greg: Like, I guess, my collection - I've got a lot of the old **Avengers**, **Fantastic Four**, **Spider-Man** and **X-Men** stuff. Falling into any of those categories is going to be just fine with me. I was one of the Marvel zombies back in the 70's, so I've got a lot of different stuff. I used to like to get books that Gill Kane did the covers on because I liked his work so much. I used to like the John Buscema **Avengers** and **Fantastic Four** stuff. So really, I was almost like a kid in a candy store, getting to do all this stuff, getting a chance to do some of the characters that I grew up really enjoying.

Greg may have grown up cutting up and re-arranging comics, but the thought of anyone cutting up any of Greg's books makes this writer shiver in horror.

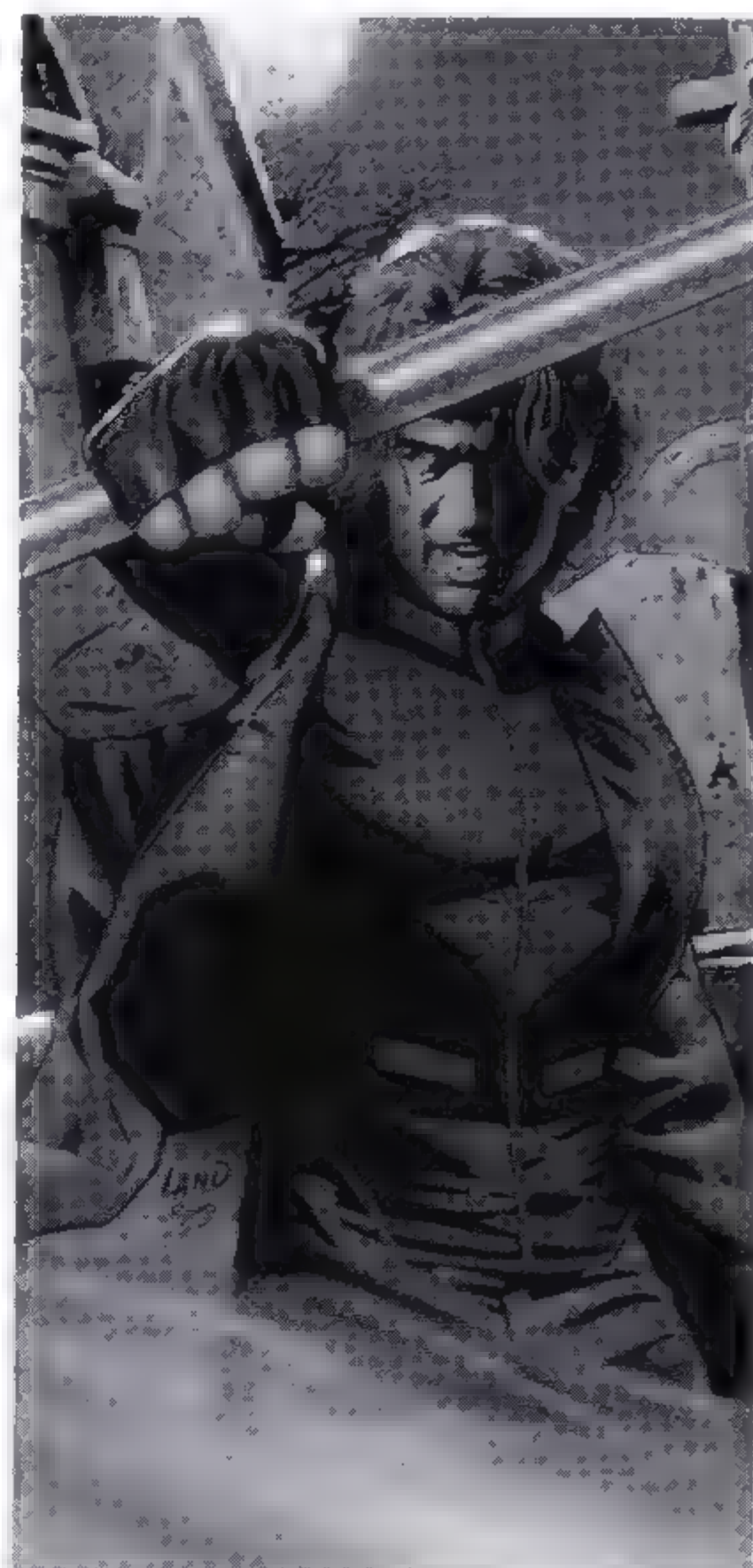


Illustration by Greg Land - Gambit © and TM Marvel Comics.

I THINK YOU'VE
GOT THE WILD
IDEA.



Mitch Byrd's Drawing Table

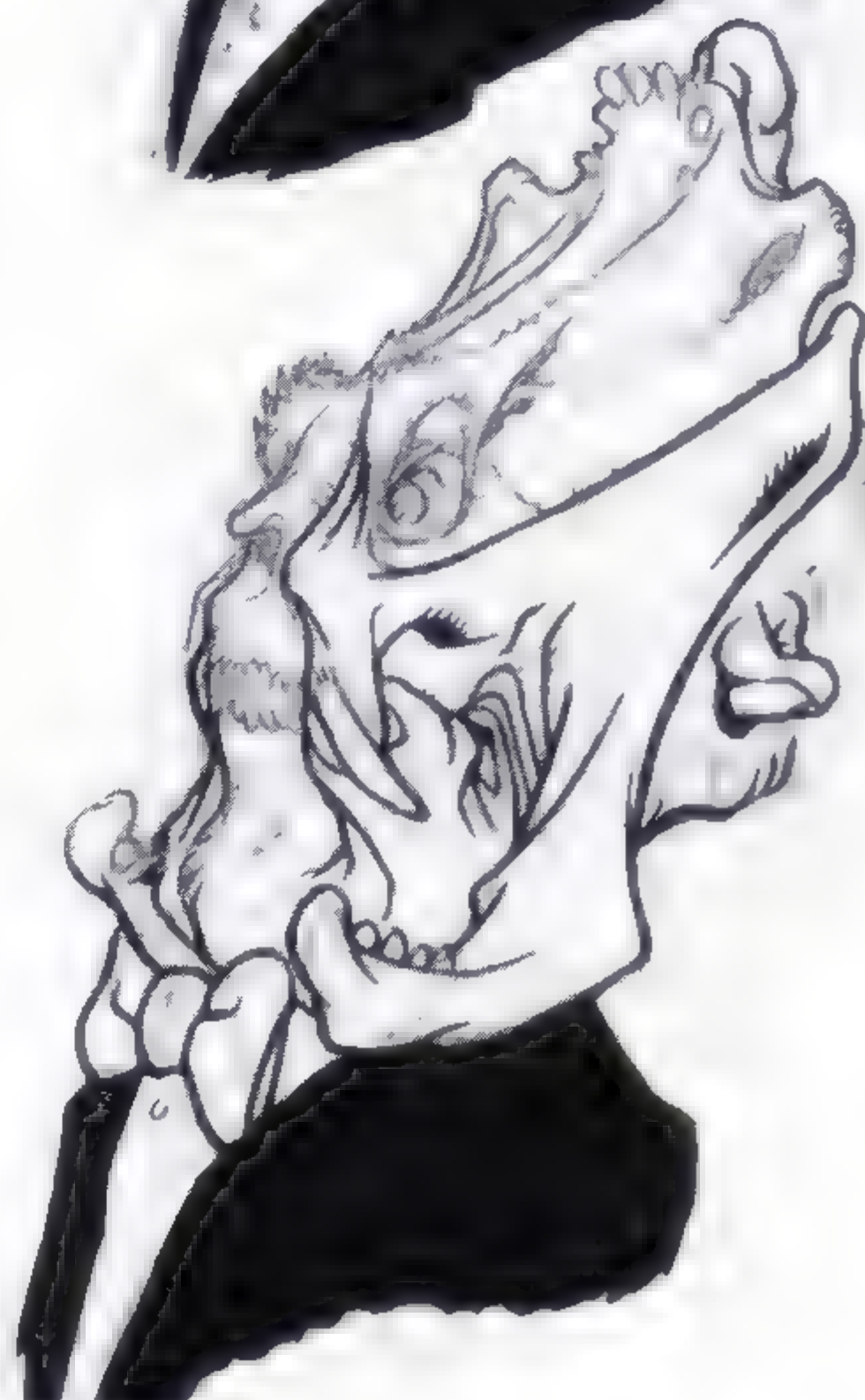
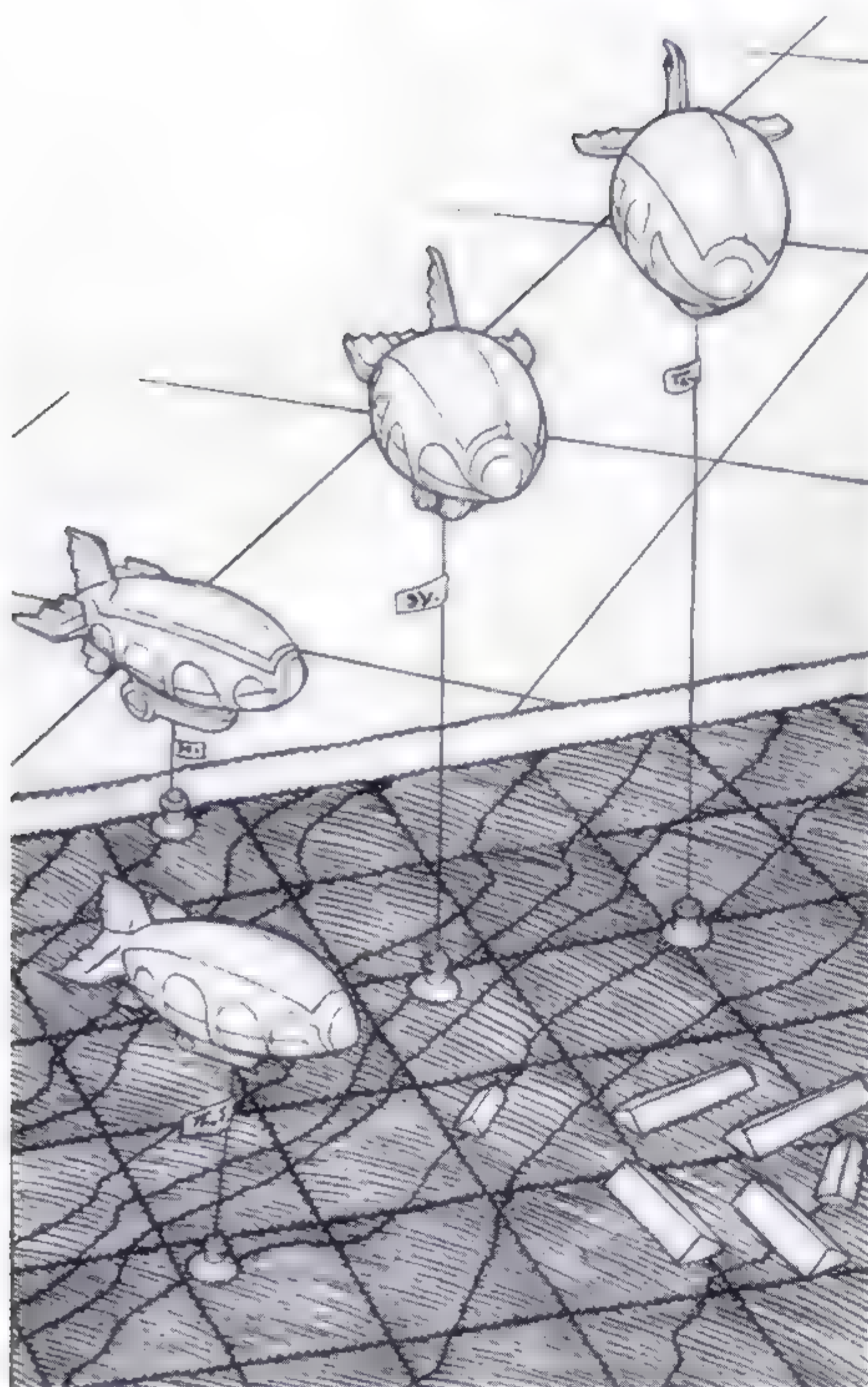
BRAINSTORMING

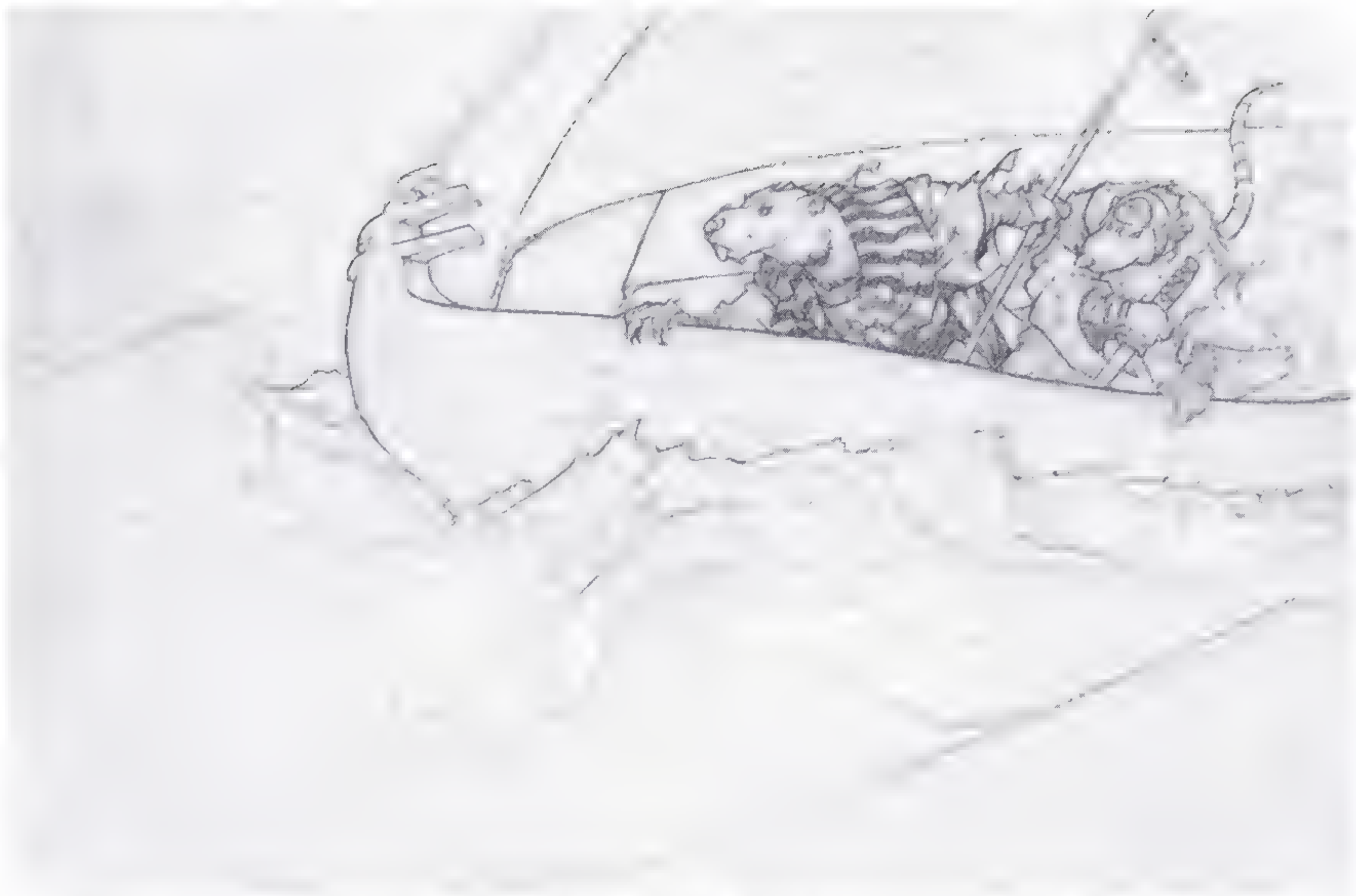
Sometimes you find yourself drawing a blank on what to draw. And I know you've been there spinning your wheels and pulling your hair.

Kinda like writer's block. And if you listen to writers, they always say write something to get past the block and get out of it. Write anything.

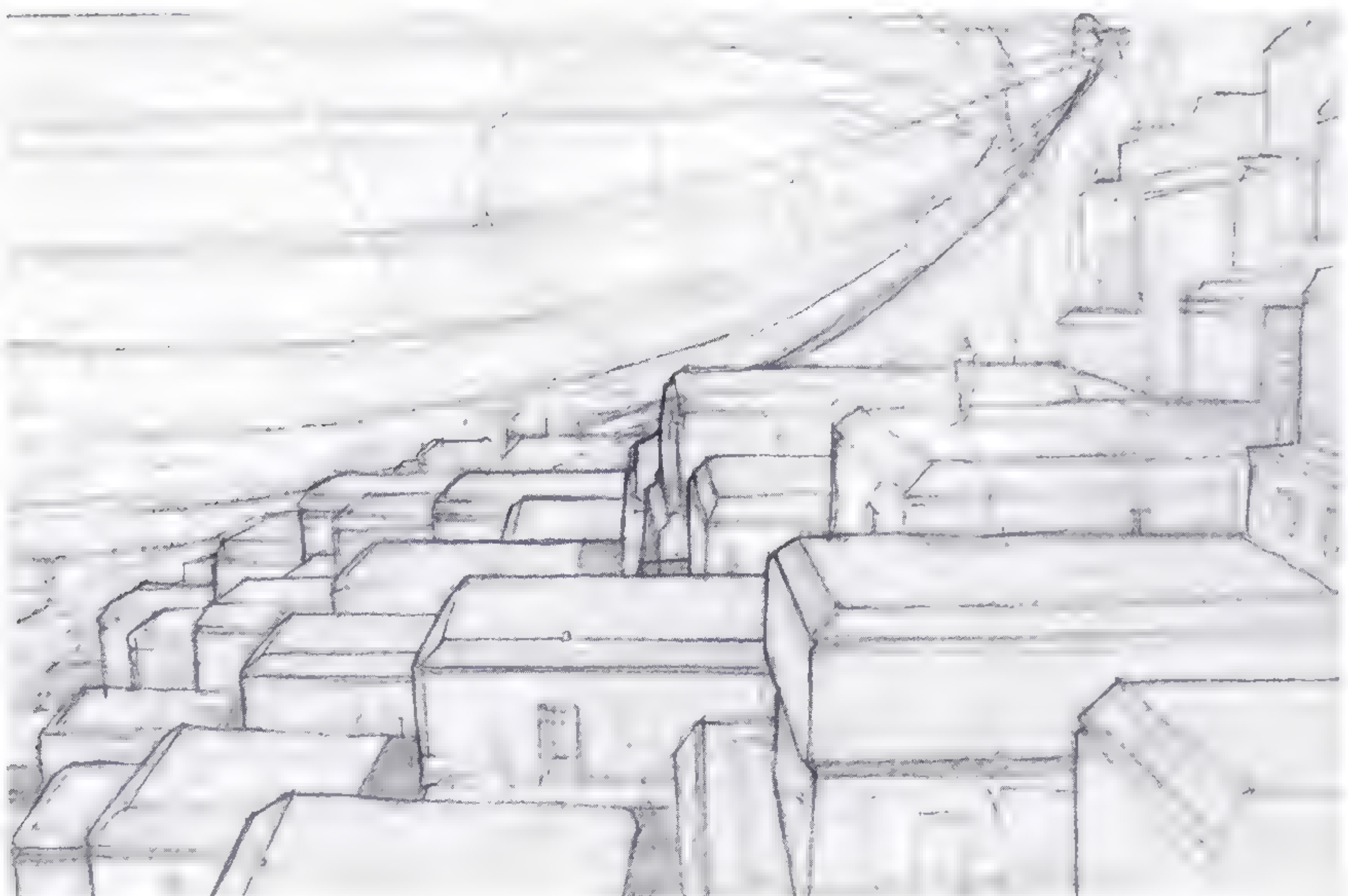
The same way with drawing. If you find yourself stumped on a particular idea, then just try drawing something else to get in the swing.

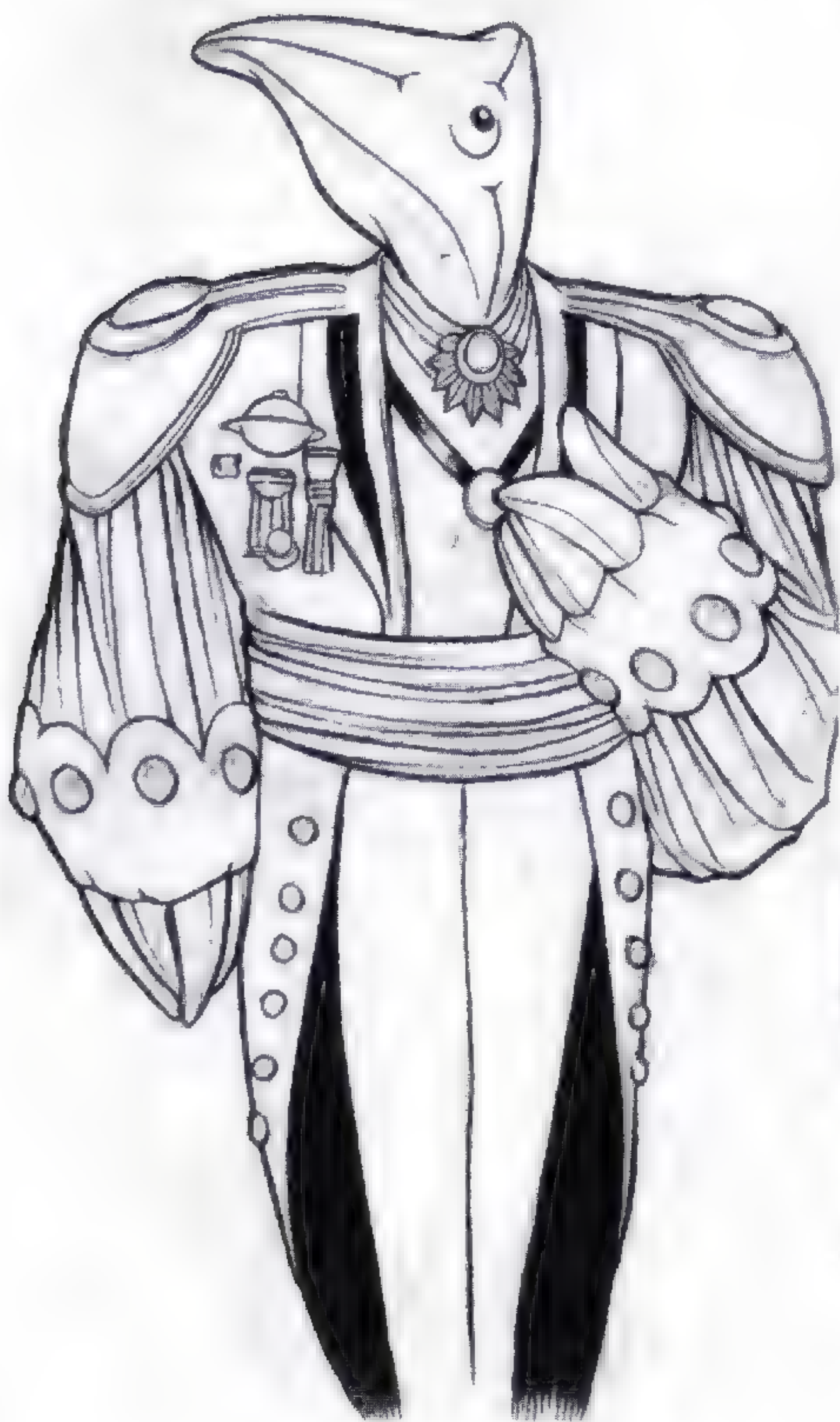
Just draw something. Anything. It doesn't have to make sense to anyone but you...and if you think about it, maybe not even to you. Like this picture...it's some kind of blimp game, I guess. I could be wrong.





And if you just start drawing, you might end up with a good sketch that you like. Like this drawing, "Rats On a Boat," where...uh, well...there are rats on a boat – who doesn't like that?





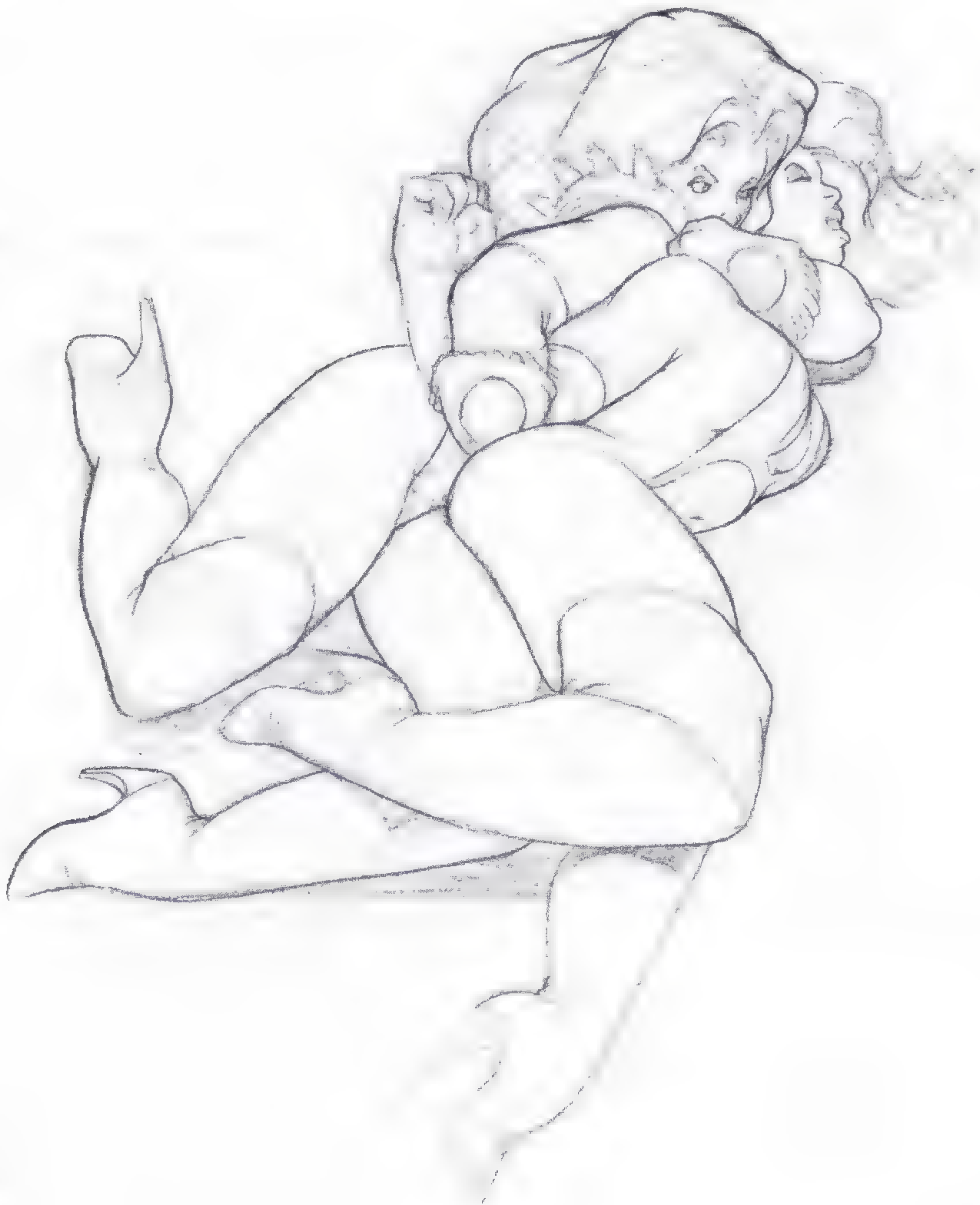
And when you just sit around sketching, you're not obligated to do anything with them – they don't have to meet any editor's approval, or tell a writer's particular story, or follow a certain style or achieve a specific purpose. Look at this guy. He's an important general on his own planet – but what could I use him for?

You don't have to flesh out everything you slap on a piece of paper, but just drawing it out real quick helps you record the idea with a visual image you had in mind when you doodled it on the spot

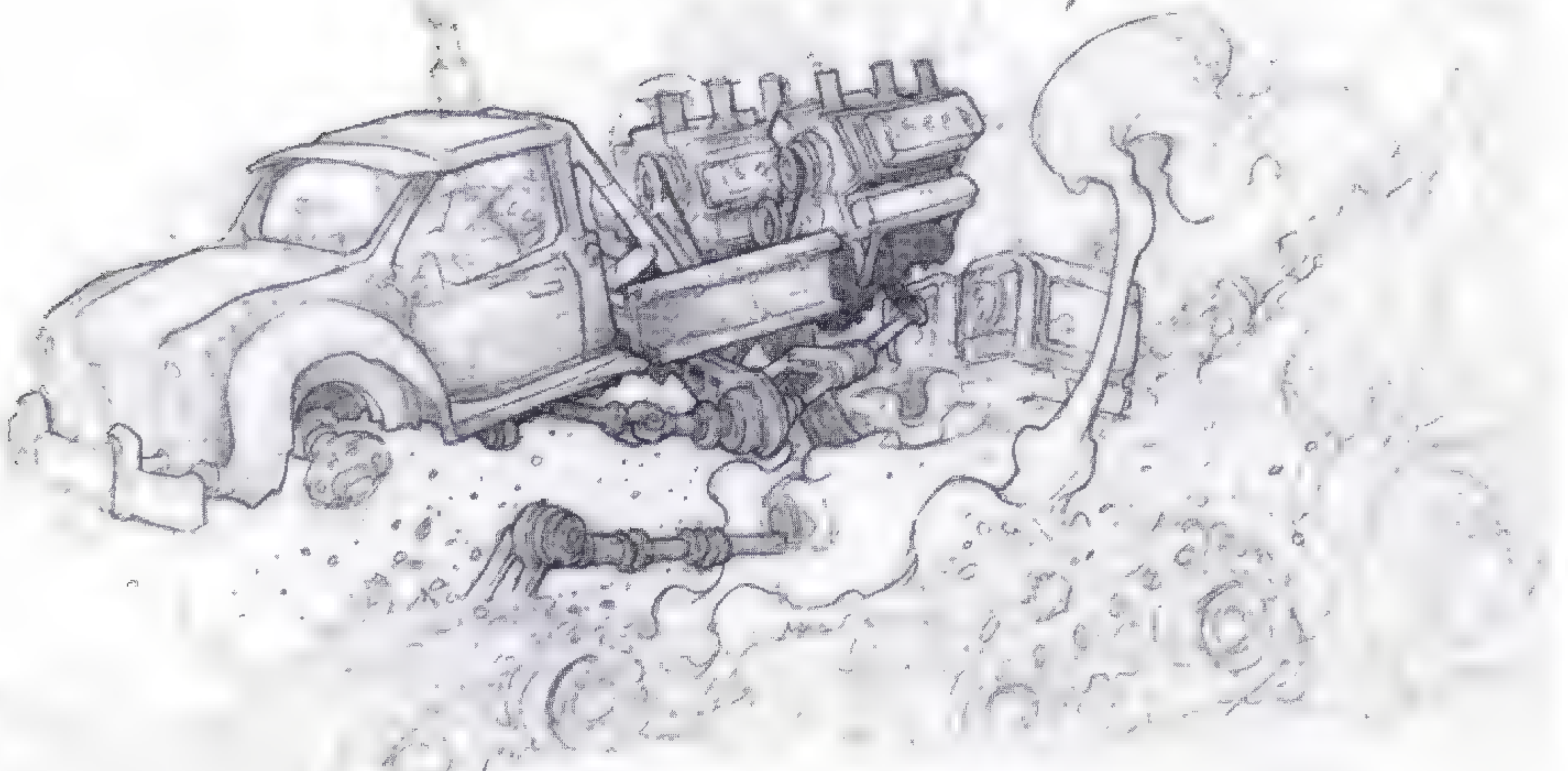
And in the spring, I will have the provolone!



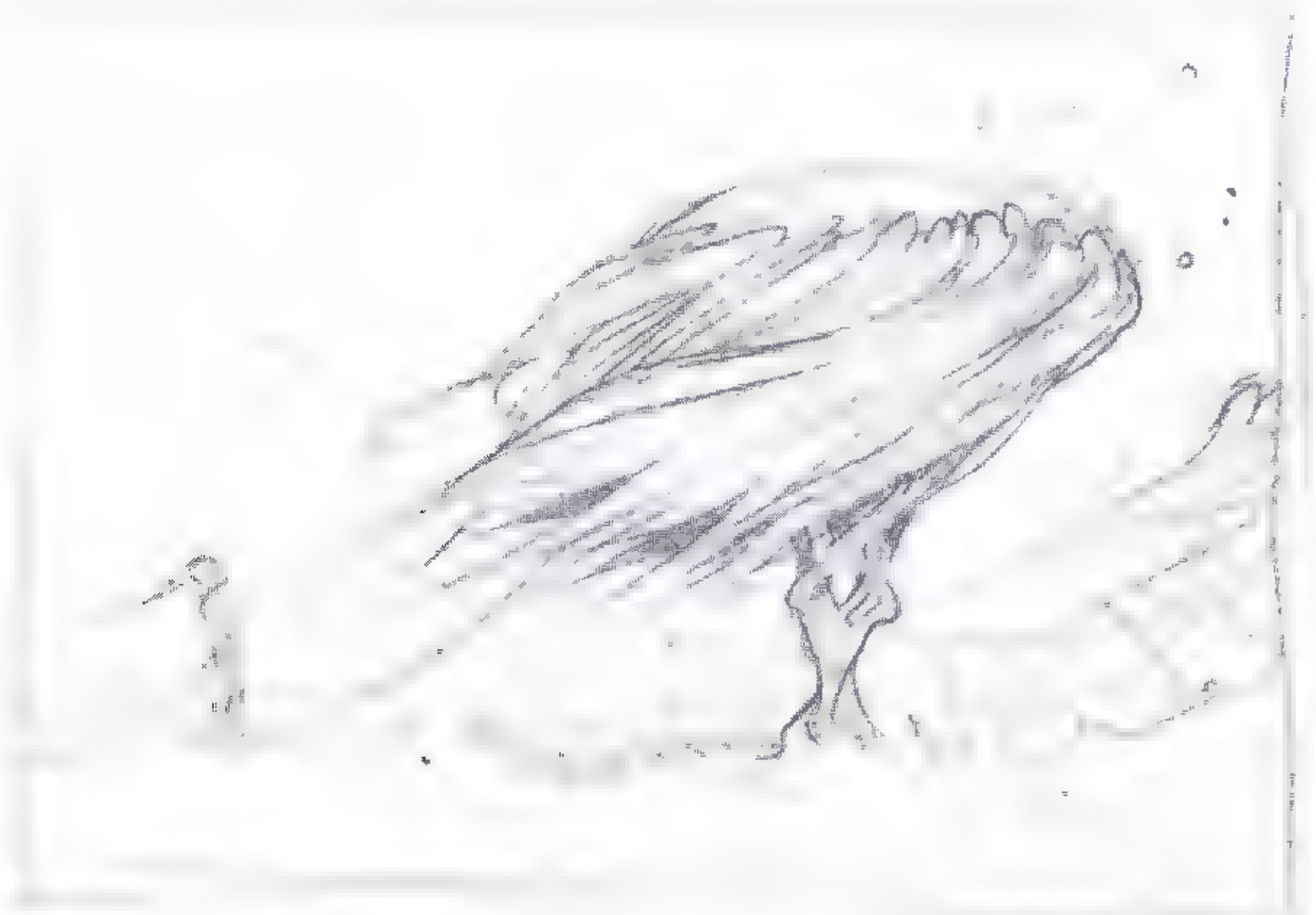
If you can't think of a car to draw, then draw a person. If you can't think of a man to draw, then draw a woman...and if you can't think of a woman to draw, then draw two. Just don't sit there wrestling with what to draw – let the drawings wrestle.



Maybe for a change your sketch will lead you to a story, rather than a drawing leading you to a drawing.
This thing has "hillbilly" written all over it.



This is some kind of
alien tree, so thinking
back I must have
been having trouble
drawing...typewriters.
Couldabeen.



And once you get back into the groove of drawing - after sketching or doodling the "whatevers" - you can go back to finishing what you were supposed to, which is what I did with this drawing. I'm stopping work on this one so I can go finish my real assignment



It's just a little brainstorming doodle.
MB

Blue Line Pro

WWW.BLUELINEPRO.COM

COMIC BOOK
ART BOARDS

EXCLUSIVE
ART PAPERS

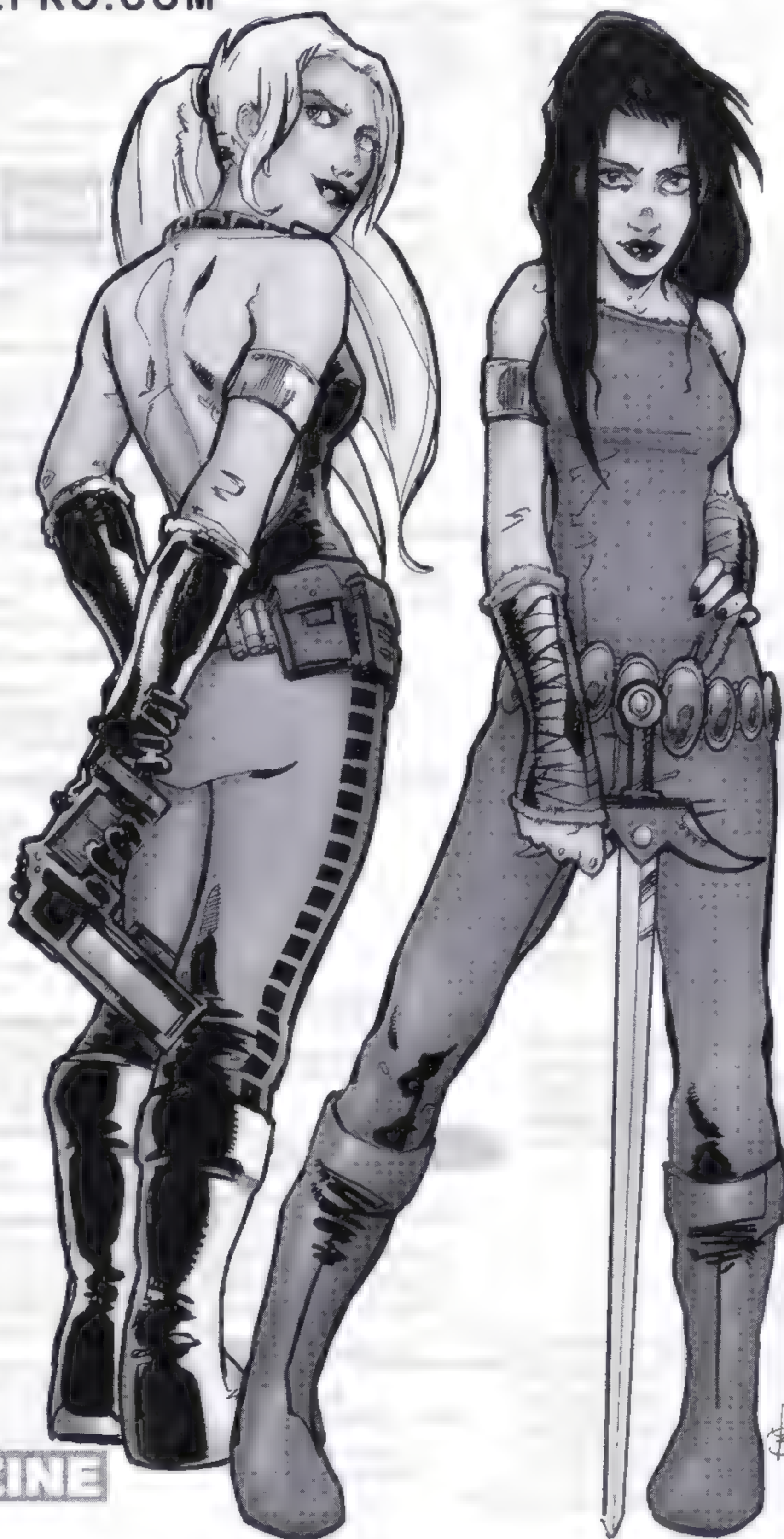
BLP COMICS

ART TOOLS
& SUPPLIES

ART BOOKS

BLP FONTS

SKETCH MAGAZINE



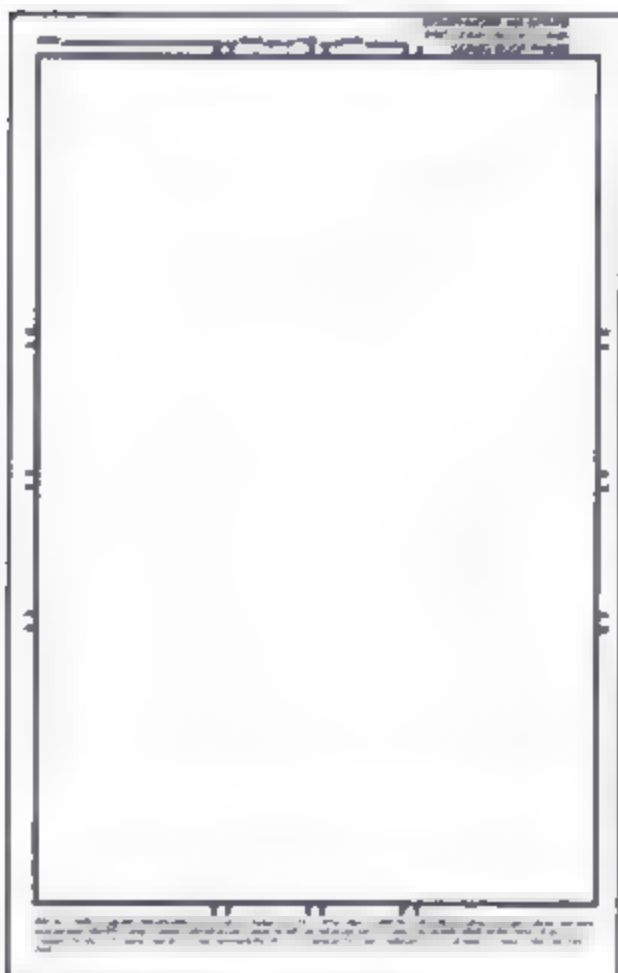
COMIC BOOK ART BOARDS and CUSTOM PAPERS



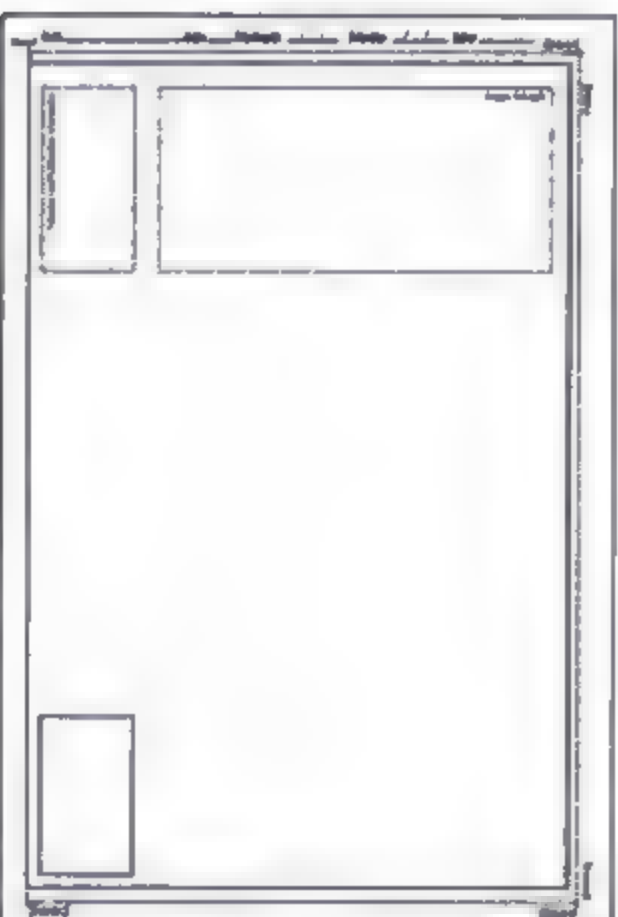
Full Trim Format Art Boards

PLY

Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets

PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards are an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL1041 SRP \$17.00

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board. This Strathmore board works well with pencils charcoal and watercolor.

- ITEM# BL1042 SRP \$17.00

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

PREMIERE400(STRATHMORE)

400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. **Strathmore**. Like the rest of the Blue Line products the 400 Series is preprinted with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1043 SMOOTH 2-PLY SRP

\$19.00

- ITEM# BL1045 SMOOTH 3-PLY SRP

\$28.00

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils inks charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1044 REGULAR 2-PLY SRP

\$19.00

- ITEM# BL1046 REGULAR 3-PLY

SRP \$28.00

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber. Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1047 SMOOTH 2-PLY SRP \$41.00

- ITEM# BL1049 SMOOTH 3-PLY SRP \$57.75

• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL1048 REGULAR 2-PLY SRP \$41.00

- ITEM# BL1050 REGULAR 3-PLY SRP \$57.75

PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers wash acrylics.

- ITEM# BL1038 SRP \$15.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged.

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards brite white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artists the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil ink (brush recommended), markers wash acrylics.

- ITEM# BL1001 SRP \$15.95

24 pages per pack

11" x 17" 3-ply brite art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged.

COMIC BOOK BOARDS

(Traditional Format)

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Just take two comic book boards and then butt the sides together, apply tape down the back of those boards and then the artist is ready to illustrate a double-page drawing. Fast and easy with no cutting.

Use pencil ink (brush) marker wash

- ITEM# BL1003 SRP \$12.95

24 pages of Brite Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image/ bagged

COMIC BOOK COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Brite art index board that come bagged and feature non-photo blue ink.

- ITEM# BL1007 SRP \$9.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged

OVER-SIZED COMICBOOK ART BOARDS

(Traditional Format Borders)

Premiere 300 regular (Strathmore)

Over Sized Comic Book Art Boards 12 per pack textured-surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series regular is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series. The regular textured surface offers the artist a chance for textured etchings and is ideal for pencils and charcoal as well as watercolor.

- ITEM# BL1057 SRP \$25.95

12 pages per pack

14" x 22" with a 12" x 19" non-photo blue border

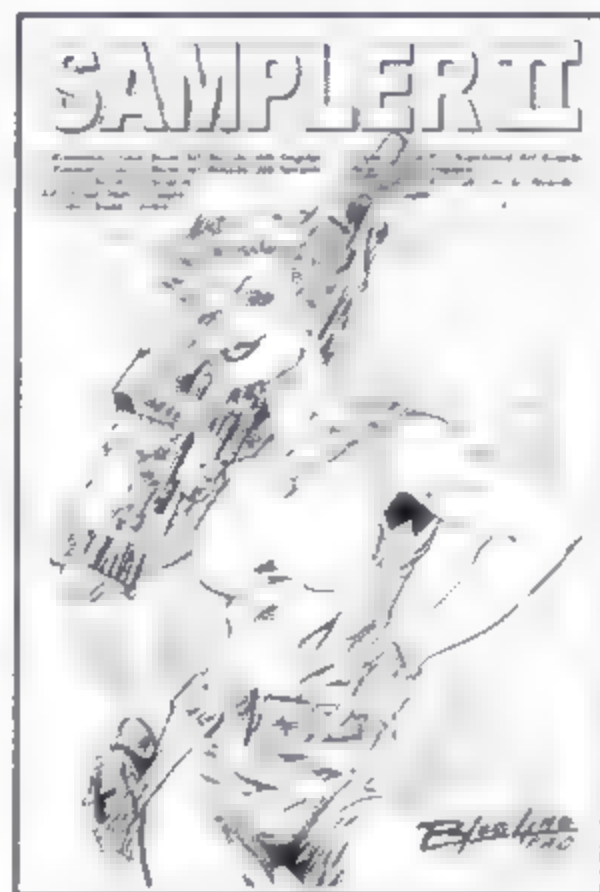
Premiere 300 smooth (Strathmore)

Over Sized Comic Book Art Boards 12 per pack smooth surface pages (14 x 22) with Traditional Border. Premiere 300 Strathmore Series Smooth is a 100lb paper preprinted with a non-photo blue border that is the trademark of all Blue Line Pro boards. This allows the artist to draw comics the actual size that professionals do. Professionals draw their illustrations larger than they appear in the finished product. This helps minimize mistakes. The main advantage of Strathmore is its 100% acid free feature. This prevents the signs of aging such as yellowing. Premiere 300 Series Comic Book Boards serves as the premiere economic heavyweight paper for the Strathmore series.

- ITEM# BL1058 SRP \$25.95

12 pages per pack

14" x 22" with a 12" x 19" non-photo blue border



BLUE LINE SAMPLER II

If you haven't tried Blue Line products here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL1040 SRP \$13.95

25 pages of 8 different Blue Line products



STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling.

- ITEM# BL1018 SRP \$13.95

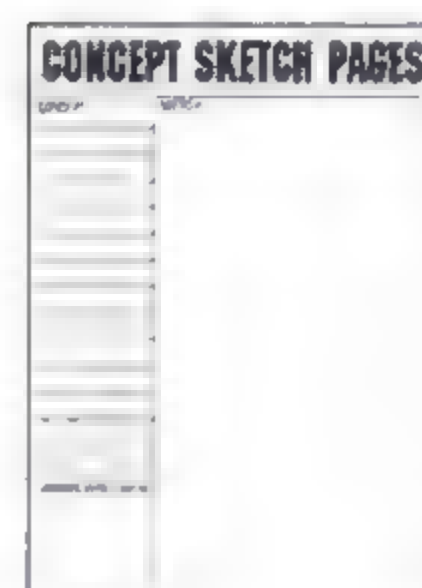
100 sheets of 60 lb. 8 1/2" x 14" pages with 3 panels padded with colored cover



COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes: the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips
- ITEM # BL1052 SRP \$12.95

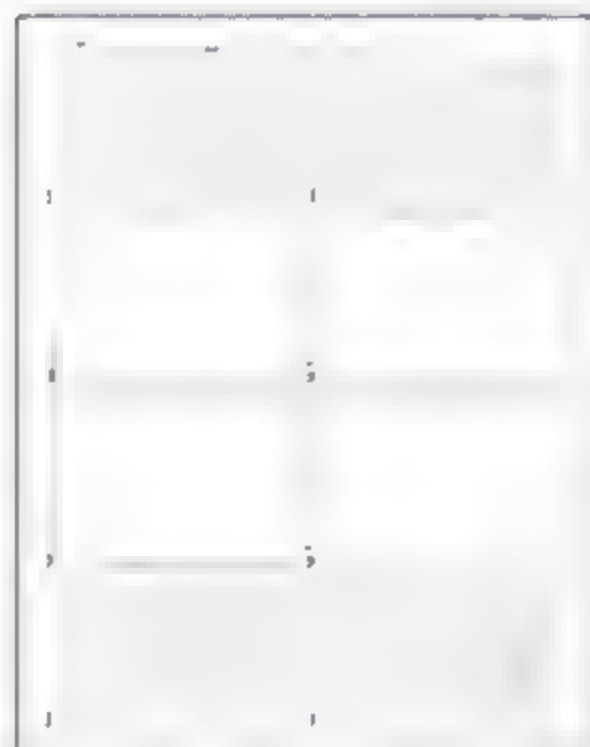


CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio powers, etc. or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM# BL1004 SRP \$8.95

25 art pages printed in non-photo blue/ bagged.



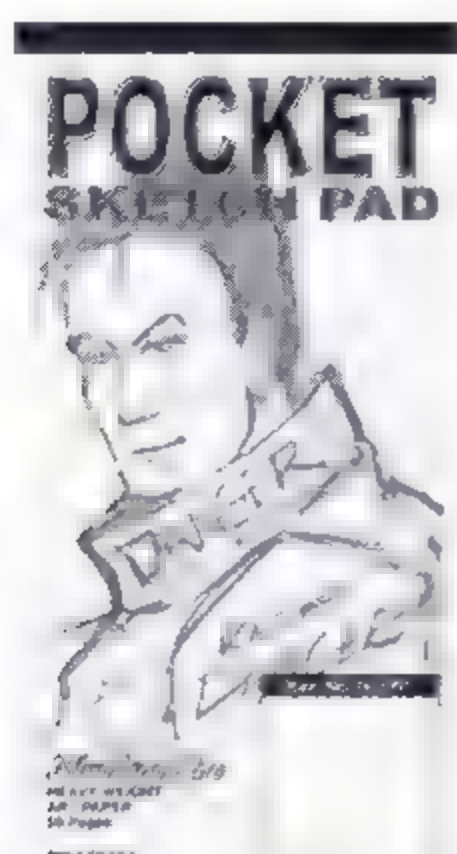
LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM# BL1005 SRP \$8.95

30 8 1/2" x 11" pages printed in non-photo blue/ bagged.



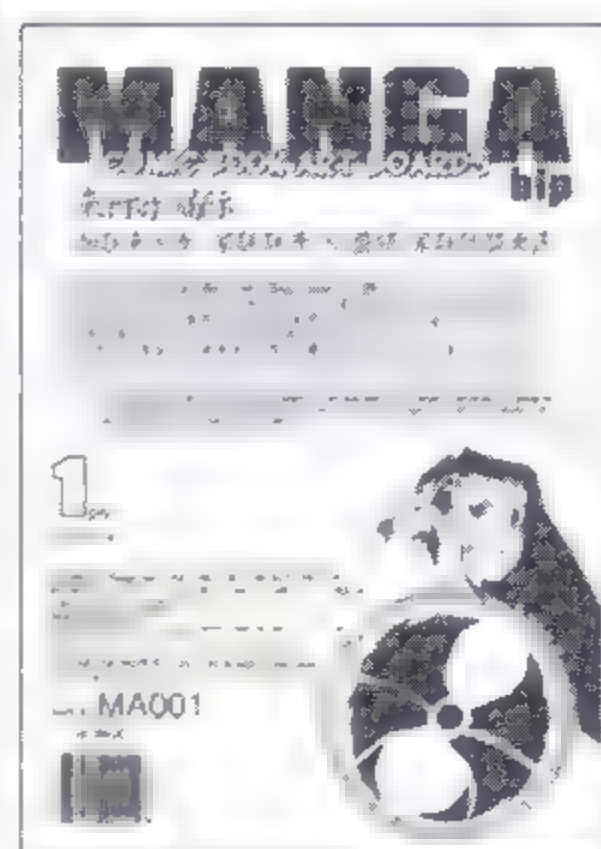
POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for penciling, inking and washes. 50 pages / 5" x 9 1/2", padded, two-color cover.

- Item # BL1051

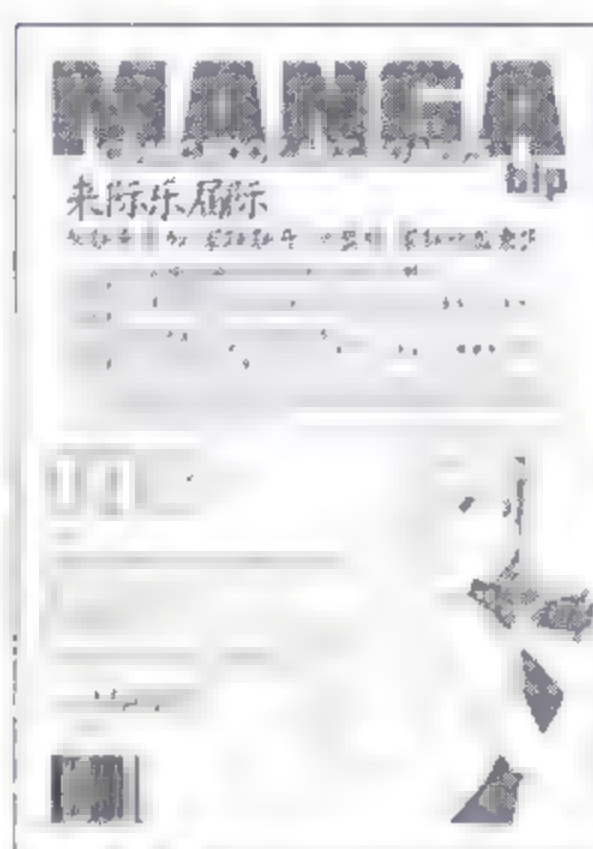
SRP \$5.95

MANGA COMIC BOOK ART BOARDS



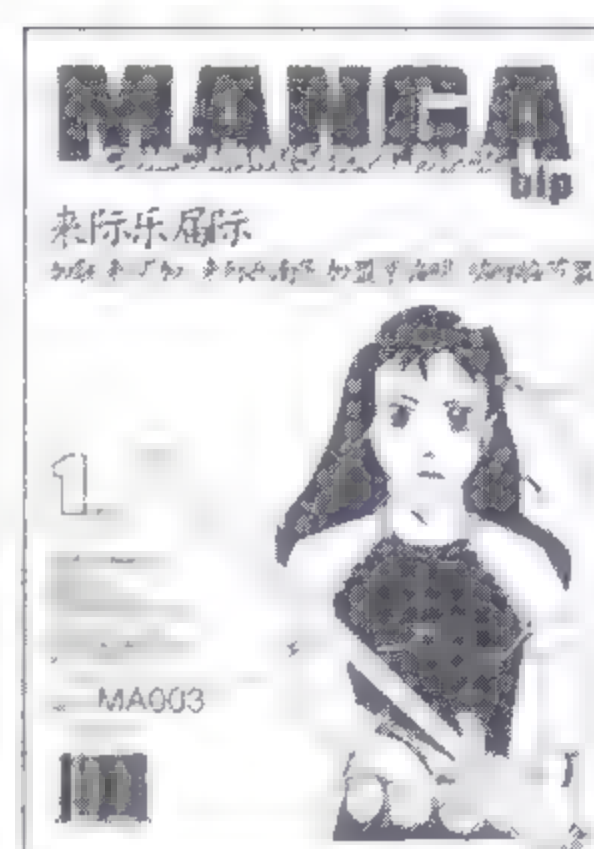
MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE - RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.
- Item #MA001 SRP \$6.95

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) - B4 size book. The paper size is based on JIS standard B4 SIZE - RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.
- Item #MA005 SRP \$8.95



MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.
- Item #MA002 SRP \$7.95

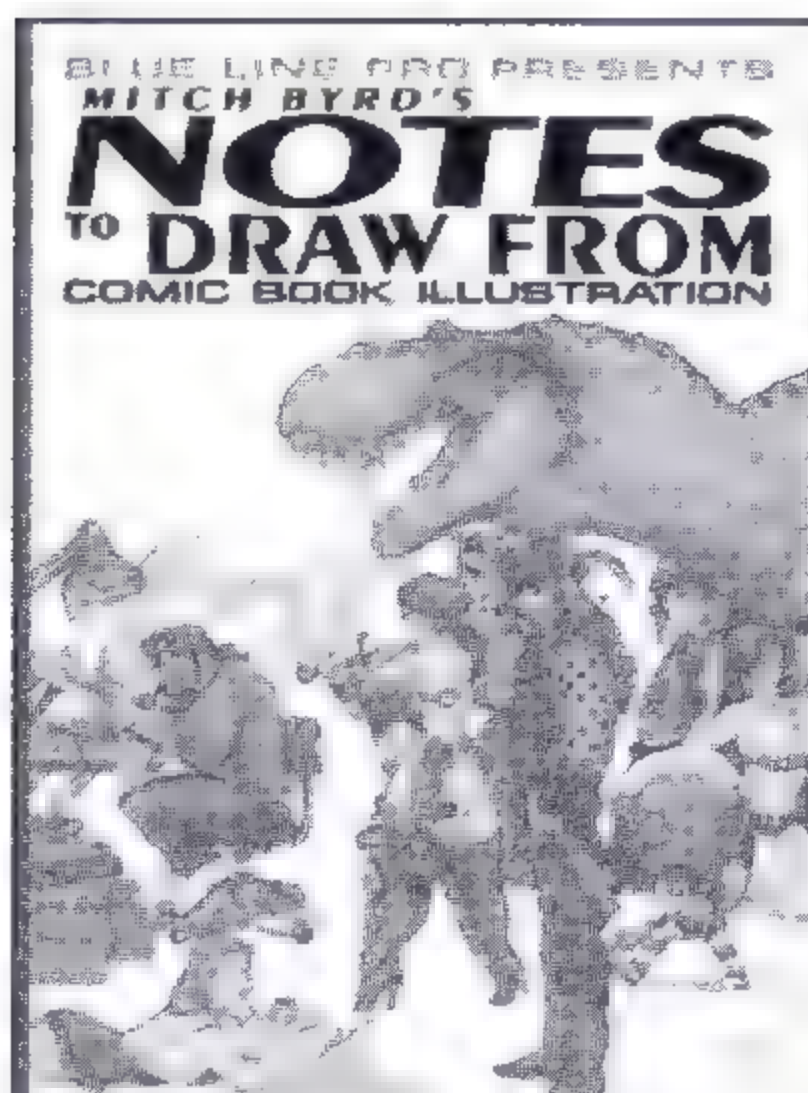
MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) - B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13"). This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets.
- Item #MA006 SRP \$9.95



MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") 20 sheets
- Item #MA003 SRP \$5.95

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") 20 sheets
- Item #MA004 SRP \$7.95

BLUE LINE PRO'S "HOW TO" BOOK SERIES



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

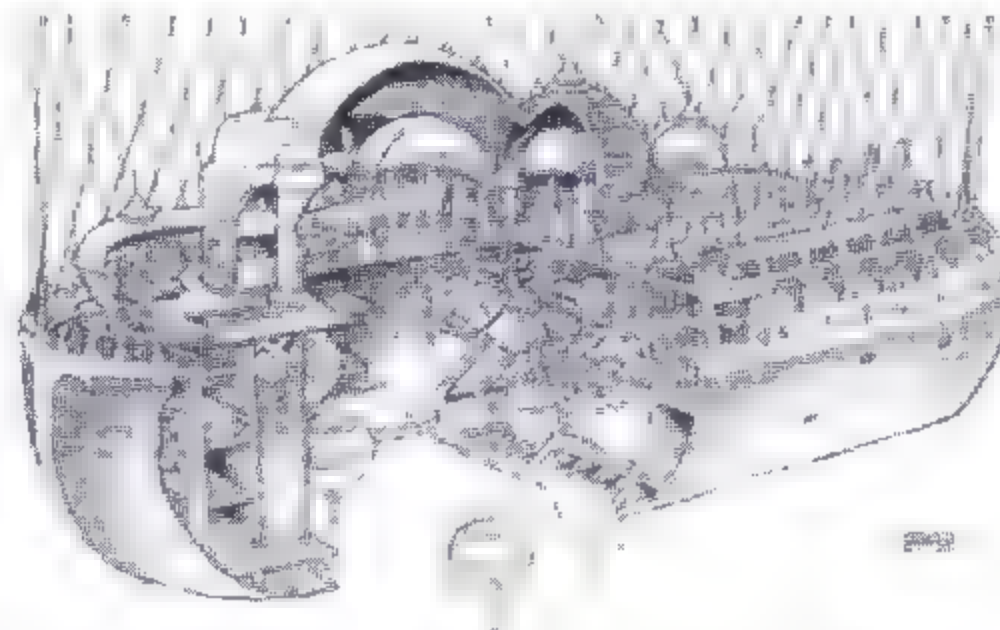
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complementing step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color.

SRP \$15.95

ITEM# BL3010



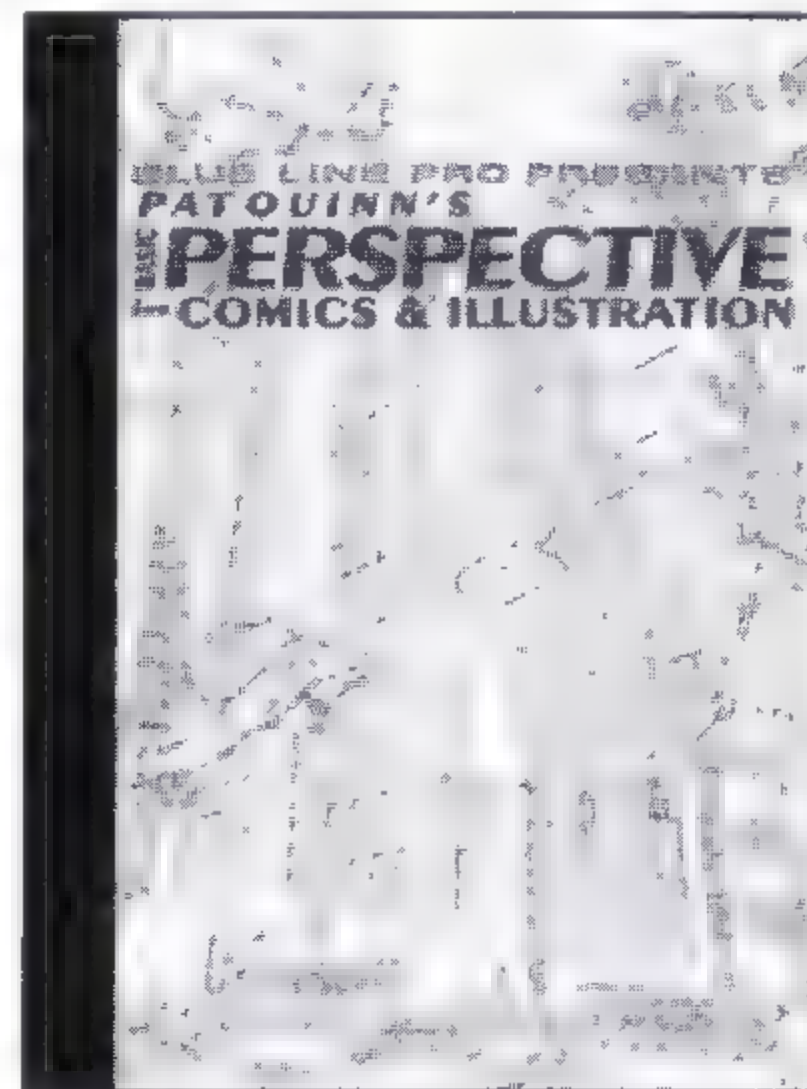
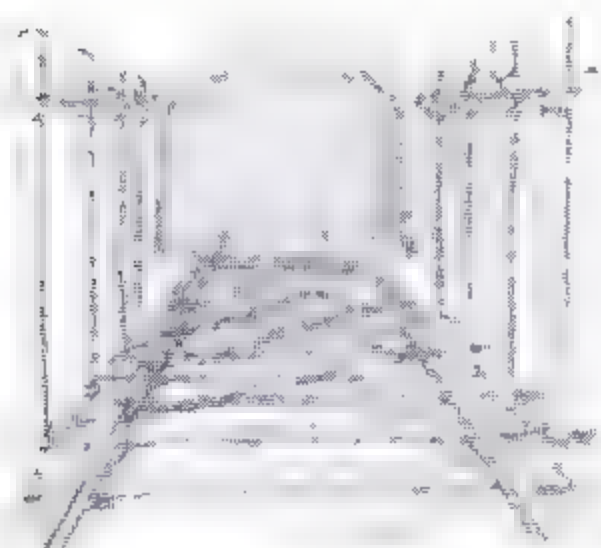
Basic

PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface. Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



DIGITAL COLORS FOR COMICS

By Aaron Hubrich

Blue Line Pro presents the first in a series of Blue Line Pro "how to" manual books with everything you would ever need to know about digital coloring, and then some. With 48 square-bound full color pages, digital colorist and *Sketch* columnist Aaron Hubrich walks us through the process of digitally coloring from start to finish, providing extensive commentaries and broken down step by steps. In addition, Aaron shows that there is more than one way to color a cat by demonstrating alternative pathways for the same effects.

Full Color 8x10 48pg

SRP \$9.95

ITEM# BL3001

DIGITAL COLORS FOR COMICS plus CD.

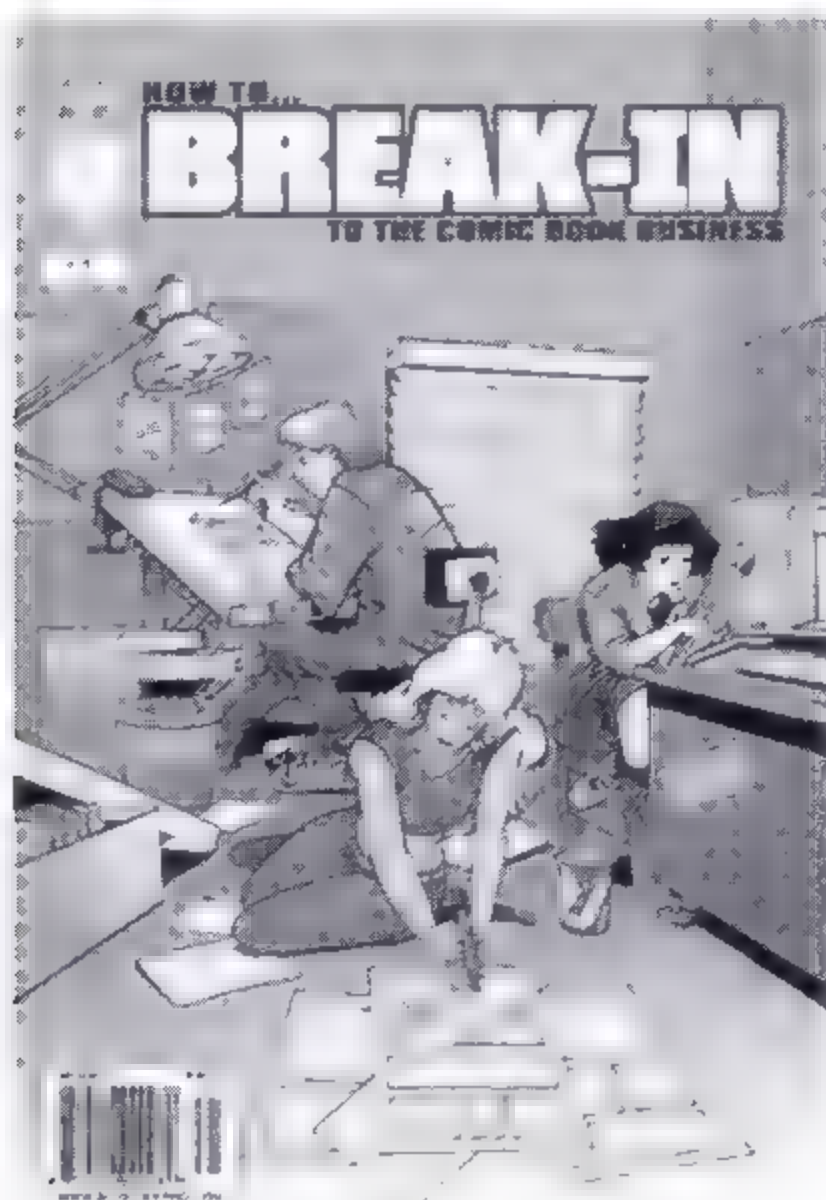
This special edition includes several **extra** features on one easy to use CD includes ready-to-color high resolution line art that corresponds with the lessons taught in the book, exclusive links to the internet for additional information and updates, and much, much more. CD comes sealed on inside back cover. Compatible with PC and Mac.

Full Color 8x10 48pg. with CD.

SRP \$15.95

ITEM# BL3001CD

HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS



There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES.

- #1 -ITEM# BL3031 \$5.95
- #2 -ITEM# BL3032 \$5.95
- #3 -ITEM# BL3033 \$5.95
- #4 -ITEM# BL3034 \$5.95
- #5 -ITEM# BL3035 \$5.95
- #6 -ITEM# BL3036 \$5.95

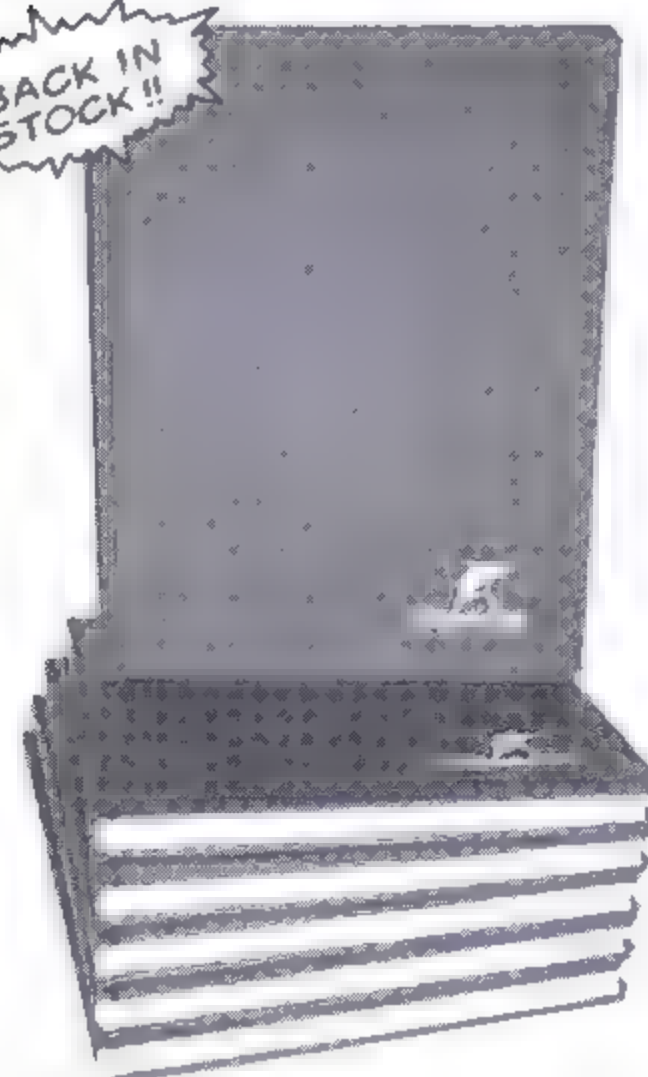
PENCILER AND INKER STARTING SET



With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055
SRP \$38.95

BACK IN
STOCK!!



SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.

SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg Hard cover book. SRP \$24.95

SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg Hard cover book. SRP \$27.95

CREATE YOUR OWN COMIC BOOK!



Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

- ITEM# BL1002
SRP \$21.95

Box Set 37 art pages / 24 page b&w instructional comic book / full color die

DR. MARTIN WATERCOLORS

• Radiant Concentrated Watercolors

Dr. Martin's

Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

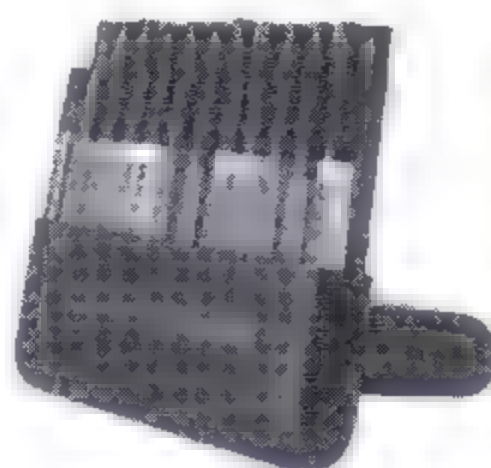
All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



PRISMACOLOR MARKERS AND COLORED PENCILS

All Sets and Single Colors Available on-line at

www.bluelinepro.com or call 859-282-0096.



**INDIA INK**

• **Higgins Black India Ink**
A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.
-AR-4415 Black Ink (Higgins) 1oz. \$3.00
-AR-EF44011 Black Magic Ink (Higgins) 1oz. \$3.50
Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.



• **Pelikan Drawing Ink**
One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.
-AR-PE211862 Black India Ink (Pelikan) 1oz. \$4.75
-AR-PE211159 Black India Ink (Pelikan) 8oz. \$18.75

• **KOH-I-NOOR RAPIDOGRAPH INK**
Rapidograph Ink, Black, opaque ink for drafting film, paper, and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.
-AR-3084-FI Koh-I-Noor Ink \$3.95



• **FW WHITE OUT**
FW, Acrylic Artist Waterproof White Ink 1oz. Great for use with technical pens, brushes, and dip pens.
-AR-FW-011 FW White Acrylic Artist Ink \$5.00

• **FW BLACK ACRYLIC INK**
FW, Acrylic Artist Waterproof Black Ink 1oz. Great for use with technical pens, brushes, and dip pens.
-AR-863018 FW Black Acrylic Artist Ink \$5.00



SPEEDBALL ACRYLIC INKS
• **SPEEDBALL BLACK INK**
Archival quality pigmented acrylic inks made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.
-AR-938718 Black \$2.25
• **SPEEDBALL WHITE INK**
Archival quality pigmented acrylic inks made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.
-AR-937045 White \$2.25

BRUSHES

WINSOR/NEWTON SERIES 7
• Winsor/Newton Series 7
Made with Kolinsky sable with traditional black handle. Great brush.
-AR-5007001 Winsor/Newton Series 7 Size #1 \$18.95
-AR-5007002 Winsor/Newton Series 7 Size #2 \$22.95
-AR-5007003 Winsor/Newton Series 7 Size #3 \$36.75

Round Brushes
Made with natural Sable with excellent edges and points for precise strokes.
-AR-NB-38-0 Round Brush Size #0 \$3.00
-AR-NB-38-1 Round Brush Size #1 \$3.25
-AR-NB-38-2 Round Brush Size #2 \$3.95
-AR-058009018 Round Brush Size #3 \$3.95

Multi-use ClipCompass

Draws circles accurately up to 9" dia. Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc.
AR-CC5455A \$19.95

Extension Bar for ClipCompass 7 1/2"

Permits drawing circles up to 24" diameter and a second bar larger circles.
AR-CCB1 \$11.75

**ELECTRIC ERASER and REFILLS**

• **KOH-I-NOOR ELECTRIC ERASER**
Designed to erase both lead and ink from paper and film. Features a heavy-duty maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.
-AR-2800E All purpose Electric System
SRP \$73.95

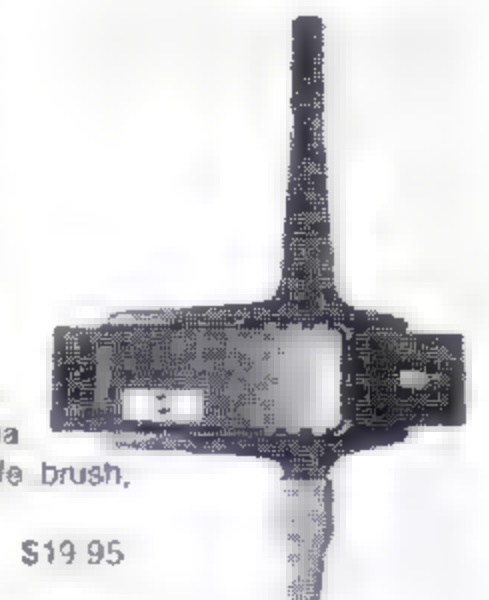
• **CORDLESS/RECHARGEABLE ERASER**
Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation—cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight, portable recharging stand power pack, plus a No. 287 vinyl strip eraser.

-AR-2850C Cordless Rechargeable SRP \$96.95
• **KOH-I-NOOR ERASER REFILLS**
-AR-ER285 Yellow, Imbedded ink 10/box SRP \$6.95
-AR-ER287 Soft Vinyl pencil 10/box SRP \$5.95

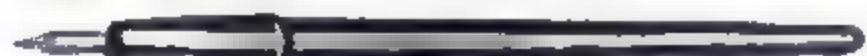
• **ALVIN ELECTRIC ERASER**
Durable, high-quality UL listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.
-AR-EE1754 With slip-chuck
SRP \$85.00



FABER-CASTELL 4 PEN SET
Set includes 4 nibs S F M and brush.
-AR-FC167100
SRP \$9.00

**PENCILS & QUILL PENS**

• **Non-Photo Blue Pencil**
Makes marks not appear when artwork is reproduced. Very useful.
-AR-761-5 Non-photo Blue Pencil \$60



• **Quill Inking Pen**
Quill Pens offers super-fine flexible point.
-AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25
-AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$13.95

**ERASERS**

• **Kneaded Eraser**
Gray soft bendable eraser used for pencil and charcoal.
-AR-1224 Kneaded Rubber Eraser Large \$1.15



• **Magic-Rub Eraser**
Eraser especially developed for sensitive surfaces, will not mark or smudge.
-AR-1954FC-1 Magic-Rub Eraser \$95



• **Eraser Pencils**
Peel off wrap ideal for detail erasing.
-AR-400 Eraser Pencils \$1.15
• **Erasing Shield**
Metal shield with different sizes and shapes.
-AR-FF-5370 Erasing Shield \$1.10



• **Pentel Clic**
Pen style holder, retract as needed.
-AR-ZE-21C Pentel Clic Eraser/Holder \$1.95
-AR-ZER-2 Pentel Refill Erasers \$1.75

PENCIL SHARPENER
Canister Sharpener offers metal blades with high impact plastic container.
-AR-MR906 Canister Sharpener \$3.95



Mars Plastic Eraser
-AR-STD526-50 \$1.00

• **ALVIN PENSTIX**
Graphic waterproof drawing pen offering India ink density. Black permanent drawing ink.
-AR-4013-EEF 0.3mm \$1.55
-AR-4017-F 0.7mm \$1.55
-AR-4015-EF 0.5mm \$1.55
• **Penstix Set**
Includes all 3 Penstix Sizes
-AR-4033 .3mm, .7mm, .5mm \$4.45

• **Penstix Drawing/Sketching Markers**
Offers maximum India drawing ink like density. Black waterproof permanent ink.
-AR-3013-EEF 0.3mm ExEx Fine \$1.55
-AR-3015-EF 0.5mm Ex Fine \$1.55
-AR-3017-F 0.7mm Fine \$1.55
• **Penstix Drawing/Sketching Marker Set**
Set of all 3 sizes.
-AR-3033 Set of 3 .3, .5, .7 mm \$4.45

• **SAKURA PIGMA BRUSH**
Archival performance with flexible brush style nib. Very fine lines or broad strokes. Waterchem. proof + fade resistant.
-AR-XSK01-BR-49 Black \$3.00
• **Sakura Pigma Micron**
Available in six point sizes. Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

-AR-XSK005-49 20mm black \$2.95
-AR-XSK01-49 25mm black \$2.95
-AR-XSK02-49 30mm black \$2.95
-AR-XSK03-49 35mm black \$2.95
-AR-XSK04-49 45mm black \$2.95
-AR-XSK05-49 50mm black \$2.95
-AR-30061 3pk 25, 35, 45 \$8.00
-AR-30062 All sizes black \$16.00

ALVIN DRAWING PEN/ MARKERS

• **Tech-Liner Super Point Drawing Pen/Markers**
Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.
-AR-TL01 0.1mm \$1.95
-AR-TL02 0.2mm \$1.95
-AR-TL03 0.3mm \$1.95
-AR-TL04 0.4mm \$1.95
-AR-TL05 0.5mm \$1.95

Tech-Liner Super Point Drawing Pen/Markers Sets
-AR-TLP5 set of 5 All above \$9.50
-AR-TLP3 set-3 (.1, .3, .5mm) \$5.75

KOH-I-NOOR RAPIDOGRAPH PENS

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points. (Tech Pens)

-AR-3165-06/0 Size 6x0 (.13mm) \$27.00
-AR-3165-04/0 Size 4x0 (.18mm) \$27.00
-AR-3165-03/0 TSize 3x0 (.25mm) \$22.00
-AR-3165-02/0 Size 2x0 (.3mm) \$22.00
-AR-3165-01/0 Size #0 (.36mm) \$22.00
-AR-3165-01 Size #1 (.5mm) \$22.00
-AR-3165-02 Size #2 (.8mm) \$22.00
-AR-3165-03 Size #3 (.8mm) \$22.00
-AR-3165-04 Size #4 (1mm) \$22.00
-AR-3165-05 Size #5 (1.4mm) \$22.00
-AR-3165-07 Size #7 (2mm) \$22.00



MECHANICAL PENCIL

Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

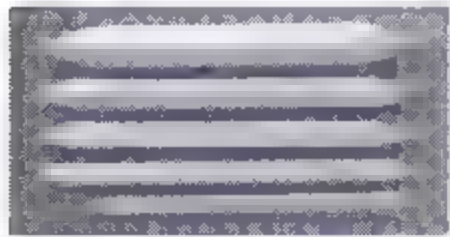
- Mechanical Pencil 2mm
- AR-BP10C \$8.95
- 12-Pencil Leads- 2mm HB
- AR-BP2375-HB \$10.50
- 12-Pencil Leads- 2mm 2H
- AR-BP2375-2H \$10.50
- 12-Pencil Leads- 2mm 2B
- AR-SA02263-2B \$10.50
- 12-Non-Photo Blue Leads-2mm
- AR-BP2376-NPB \$10.50



• **Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand

- AR-3435-1 Sandpaper Pointer \$9.95



• **Blending Stumps**

Soft paper felt with double pointed ends used for blending charcoal, pastels etc. Use sandpaper to repoint

- AR-T811-1 1/2" x 5" \$5.00
- AR-T812-1 5/16" x 6" \$7.95
- AR-T813-1 13/32" x 6" \$1.00
- AR-T814-1 15/32" x 6" \$1.25
- AR-T817-1 5/8" x 6" \$5.50



• **SHARPIE MARKERS**

Permanent markers with high intensity ink. Quick drying

- AR-SA37101 Ultra-Fine Black \$1.70
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95

• **WORKABLE FIXATIF (Krylon)**

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1308 \$8.95



• **METALLIC PENS**

Offers high quality metallic ink. Great for autographs.

- AR-SA46115 Gold Pen \$4.50
- AR-SA46120 Silver Pen \$4.50

• **CHINA MARKING PENCILS**

Offers moisture resistant, non-toxic, odor-free pigments. Self Sharpening. Offered as a dozen or singles

- AR-173T Dozen Black \$10.75

- AR-173T-1 Single Black \$.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$.95



• **RUBBER CEMENT**

Contact adhesive for paste-up and other graphic art uses.

- Rubber Cement 4oz.
- AR-BT138 \$3.50
- Rubber Cement Quart
- AR-BT102 \$13.25
- Rubber Cement Thinner Pint
- AR-BT201 \$8.50
- Rubber Cement Pick-Up (eraser)
- AR-BT700 \$1.50



• **Palette Tray**

7" by 5" plastic tray works excellent for holding inks

- AR-CW161 SRP \$1.95

**T-SQUARES**

• Plastic T-squares offering flexible plastic with both metric and standard measurements

- AR-HX02 Plastic 12" \$3.95
- AR-NBA18 Plastic 18" \$7.95
- AR-NBA24 Plastic 24" \$10.95
- Aluminum T-squares offering hard tempered aluminum blade riveted to a rugged plastic head
- AR-FR63-112 Alum. 12" \$10.95
- AR-FR63-118 Alum. 18" \$12.95
- AR-FR63-124 Alum. 24" \$13.95

**TRIANGLES**

High quality triangles made of .080" acrylic. Raised inking edges. Great for inkers.

- 30" x 60" W/ Inking Edge
- AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
- AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
- AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
- AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
- AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
- AR-1214-60 Triangle - 30"x60" 14 inch \$10.50

- 45" X 90" W/ Inking Edge
- AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
- AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
- AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
- AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
- AR-1212-45 Triangle - 45"x90" 12 inch \$11.50

COMPASS SET

Geometry set includes ruler, compass, two triangles, protractor, eraser, and sharpener.

- 8-piece Geometry Set
- AR-HX18807 \$4.95
- 8-Piece Geometry Set (brass compass)
- AR-723405 \$7.95
- Basic Geometry Set
- 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
- AR-FL03 \$5.95

• **Compass Set**

6 piece drawing set contains Small, side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer

- ARHLX01330-01330 Set \$16.95

**RULERS**

• Stainless Steel Rulers offering flexible steel with non-skid cork backing.

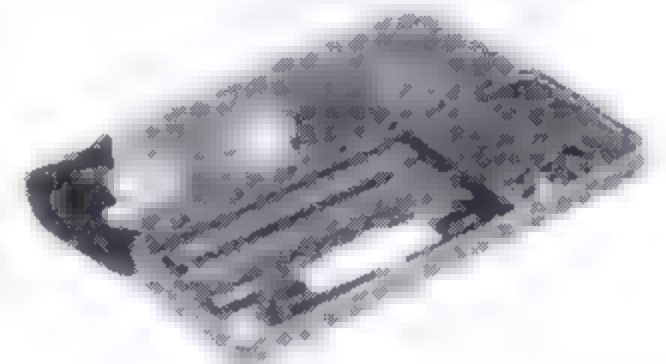
- AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
- AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- Plastic Ruler 1 inch with 1/16" markings and metric markings.
- AR-C36 Ruler 12" (plastic ruler) \$1.25
- AR-18 Ruler 6" (plastic ruler) \$.50



- AR-FL419WH Pocket Portfolio 14 x 20 \$10.50

STORAGE BOXES

- Sketch Pac 2-sided safe storing box 12 3/8" x 4 1/4" x 1 3/4"
- AR-6880AB \$12.95



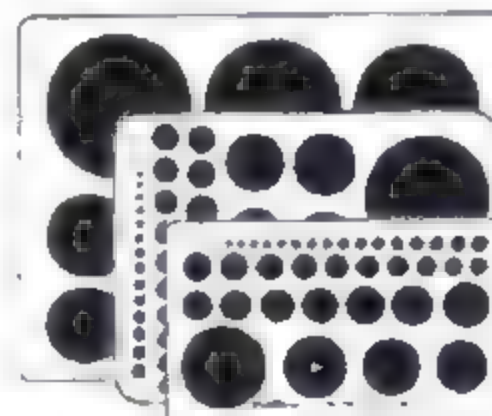
CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

• Circle Templates Metric and standard. Risers for smear-free drawing. (Great for inkers)

- Large Circles
- AR-13001 \$7.95
- Extra Large Circles
- AR-13011 \$8.50



- French Curves (Inking Edge)
- AR-9000 Set \$6.95
- Ellipse Temps.
- AR-PK12691 \$12.00



• **Circle Templates Set of 3**

This set of 3 templates provides ninety-eight different circles and edge scales in 50th, 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches

- ITEM #AR-TD404 SRP \$17.95
- Ellipse Template
- AR-PK12691 \$12.00

Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens

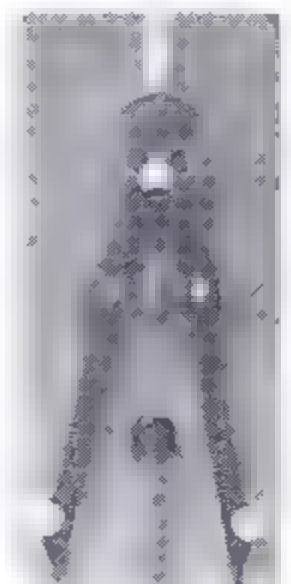
- AR-YK23000 SRP \$7.95



• **Tracing Paper**

The 504 Tracing Paper has excellent transparency and tooth. It is used for rough sketches and overlays. Fine surface is ideal for pencil markers and inks

- AR-HUN-243-123 (9"x12") 50 Sheets \$4.95
- AR-HUN-243-131 (11"x14") 50 Sheets \$6.95
- AR-HUN-243-143 (14"x17") 50 Sheets \$9.95
- AR-HUN0243-163 (19"x24") 50 Sheets \$17.95



• **5" Bow Compass & Divider**

An all metal construction compass with replaceable needle and lead. Makes accurate 8" diameter circles. Extra pivot point for use as a divider

- AR-494 5" Bow Compass \$4.95



Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

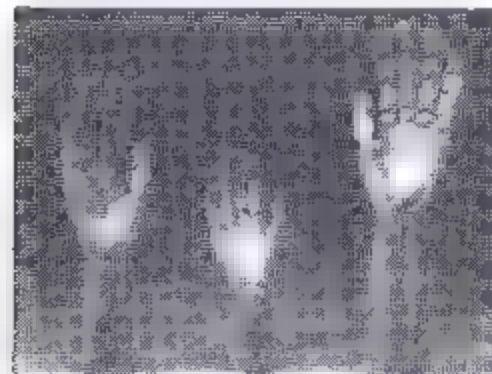
• **AR-AA3045** 4' 5" Male
SRP \$7.95

• **AR-CLY9020** 12" Male
SRP \$19.95

• **AR-CLY9019** 12" Female
SRP \$19.95

• **AR-CLY9042** 20" Male
SRP \$29.95

• **12" Unisex Wooden Mannequin**
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood. 12" in height.
• **AR-CW201** 12" Model
SRP \$9.95



Hand Mannequins

Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female, and child.

• **AR-HM3** 14" Male Hand
SRP \$49.95

• **AR-AA3212L** Male Left Hand
SRP \$39.95

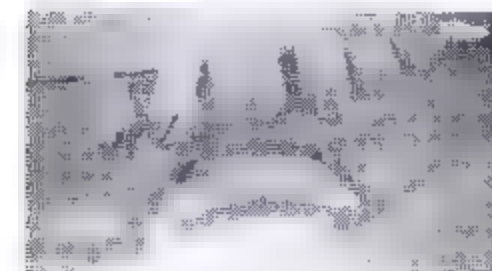
• **AR-HM4** 12" Female Hand
SRP \$48.95

• **AR-HM5** 9" Child Hand
SRP \$42.95



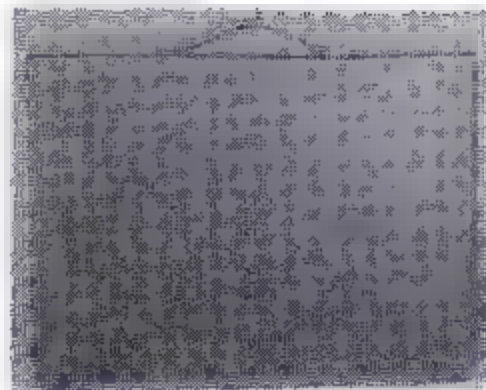
12" Horse Wooden Mannequin

• **AR033090410**
SRP \$99.00



12" Lizard Wooden Mannequin

• **AR056090440**
SRP \$17.99



PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (1#ZX).

• **AR-S1-2171** 17" x 14"

SRP \$68.95

• **AR-S1-2241** 24" x 18"

SRP \$110.50

Refill Pages for Presentation Case

• **AR-ZX17** 17" x 14" 10 pack

SRP \$23.95

• **AR-ZX24** 24" x 18" 10 pack

SRP \$45.95

LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

• **AR-SB1819** 18 1/2" X 19 1/2"

SRP \$9.95

• **AR-SB2326** 23 1/2" X 26"

SRP \$12.95



DISPLAY PORTFOLIOS ARTFOLIOS

24 pages of acid, pvc, and legnen safe art sleeves. Archival Safe.

• **AR-IA1212** Artfolio Book 11 x 17 w/ 24 shts SRP \$15.95

(Holds Blue Line Comic Book Art Boards)

• **AR-IA 1214** Artfolio book 14 x 17 w/ 24 shts SRP \$25.95

(Holds most oversized art boards)

• **AR-IA 128** Artfolio book 8 1/2 x 11 w/ 24 shts SRP \$7.50



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

• MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

AR-EG1218R-1 \$3.02

• 10 Pack

AR-EG1218R-10 \$24.20

• 50 Pack

AR-EG1218R-50 \$96.50

• 10 Sets • MYLAR SLEEVE & BACKING BOARD

AR-EG1218S-10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2) (Standard C.B. Board)

• BACK NG

AR-EG1218HB-1 \$1.00

• 10 Pack

AR-EG1218HB-10 \$8.00

• 50 Pack

AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

• MYLAR SLEEVE (19 1/2 X 24 1/2) 4 MIL (Double page C.B. Board spread)

• MYLAR SLEEVE

AR-EG1824R-1 \$6.00

• 10 pack

AR-EG1824R-10 \$48.00

• 50 pack MYLAR

AR-EG1824R-50 \$192.00

• 10 Sets • MYLAR SLEEVE & BACKING BOARD 42 MIL

AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

• BACK NG BOARD FOR

AR-EG1824HB-1 \$1.70

• 10 pack

AR-EG1824HB-10 \$13.60

• 50 pack

AR-EG1824HB-50 \$54.50

Go to www.bluelinepro.com for more sizes, information and pricing.

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

• Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil.)

• **AR-BAG 1119-25** 25 Bags \$7.50

• **AR-BAG 1119-100** 100 Bag \$25.00



TYRANNOSAURUS REX

MANIKIN 30" high

AR-AA12902 \$169.95

BRONTOSAURUS MANIKIN

28" length

AR-AA12901 \$129.95



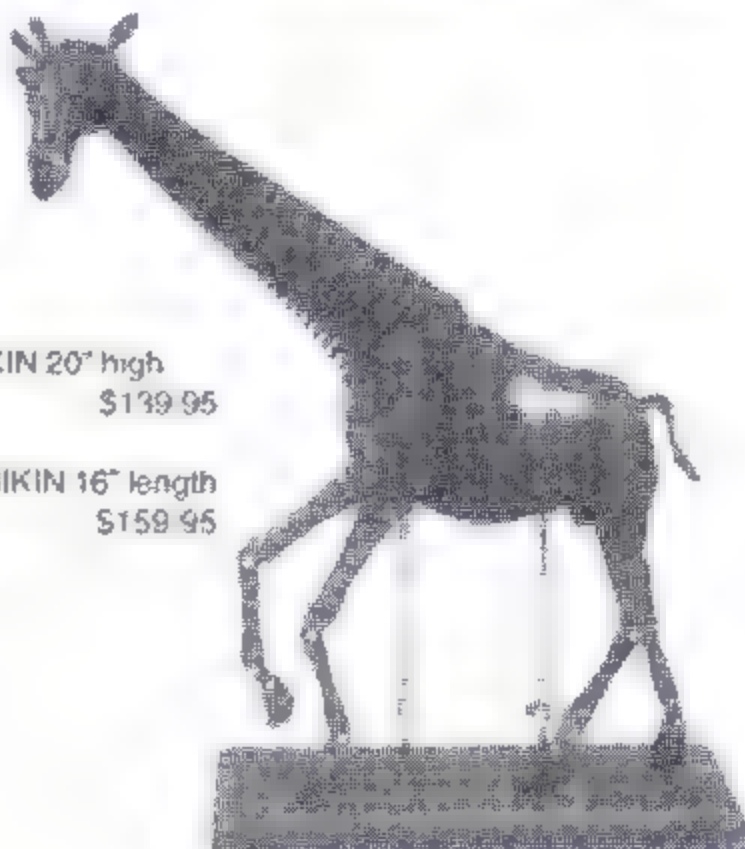
MANKINS

• **CAT MANIKIN** 7" length

AR-AA12300 \$12.95

• **DOG MANIKIN** 6 1/2" length

AR-AA12400 \$12.95



GIRAFFE MANIKIN 20" high

AR-TCE12531 \$139.95

ELEPHANT MANIKIN 16" length

AR-AA12801 \$159.95

COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double-ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

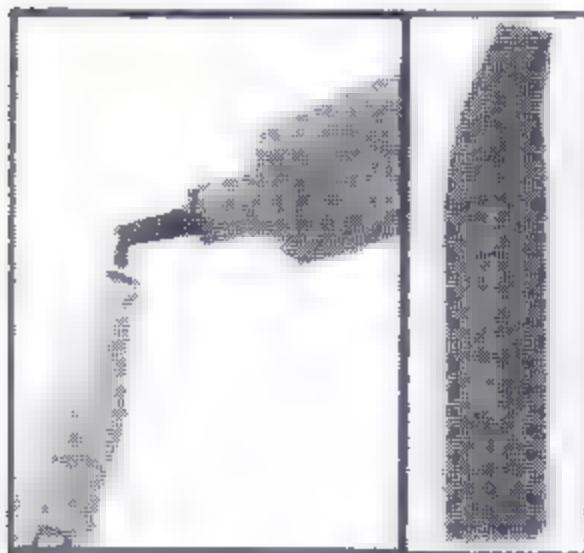
• SINGLE BASIC MARKERS

- \$4.95 each

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$59.40
AR-COP112 COPIC 12 PCS NG	\$59.40
AR-COP114 COPIC 12 PCS TG	\$59.40
AR-COP116 COPIC 12 PCS WG	\$59.40
AR-COP118 COPIC 12 PCS CG	\$59.40
AR-COP120 COPIC 96 Color Set	\$178.20
AR-COP140 Copic 72 Color Set A	\$356.40
AR-COP150 Copic 72 Color Set B	\$356.40
AR-COP155 Copic 72 Color Set C	\$356.40
AR-COP160 Copic Empty Marker	\$3.95



• COPIC Various Ink (Refills) \$5.95

200 SERIES One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color through mixing inks, creating an original color all your own.

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP210 Var Ink Colorless Blender	\$4.95
AR-COP220 Var Colorless Blender 200c	\$9.75
AR-COP230 Var Ink Empty Bottle	\$2.65

• REFILL BOOSTER PACK

AR-COP BOOSTER 1 cap whitebottle \$1.95



• Replaceable Marker Nibs

Another great feature about COPIC makers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong but flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy 5mm	\$4.95
AR-COP340 Brush	\$4.95
AR-COP350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 Semi Broad	\$4.95
AR-COP380 Calligraphy 3mm	\$4.95
AR-COP385 Sketch Nib Super	\$4.95
AR-COP390 Sketch Nib Med	\$4.95



• 400 Copic Tweezer

\$4.95

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.20

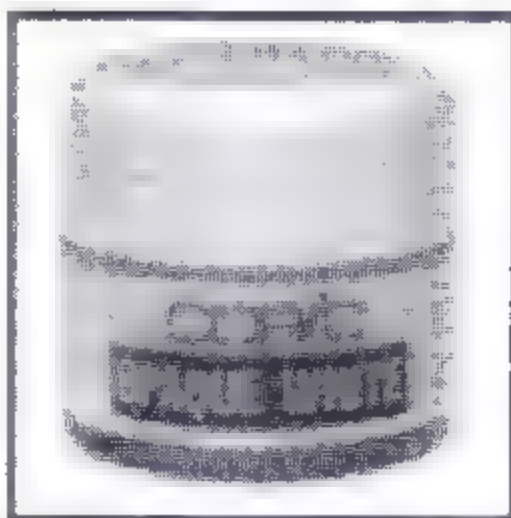
• SINGLE SKETCH MARKERS \$4.95

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib, available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

• Single COPIC SKETCH Markers \$4.95

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP450 Colorless Blender	\$4.20
AR-COP451 100 Black	\$4.20
AR-COP451 105 Sepia Black	\$4.20
AR-COP452 Sketch 12 Basic Set	\$59.40
AR-COP454 Sketch 36 Basic Set	\$178.20
AR-COP456 Sketch 72 Set A	\$356.40
AR-COP458 Sketch 72 Set B	\$356.40
AR-COP460 Sketch 72 Set C	\$356.40
AR-COP462 Sketch 72 Set D	\$356.40
AR-COP465 Empty sketch marker	\$3.95



• 500 Copic Opaque White \$9.75

COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$9.75



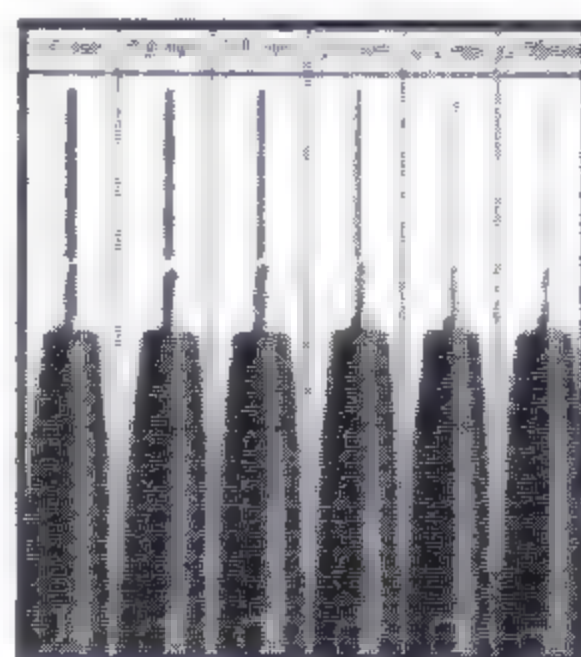
• COPIC PAPERS

AR-COP510 Copic Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic Alcohol Marker Pad B4	\$19.95
AR-COP530 Manga Manuscript Paper A4	\$8.95
AR-COP540 Manga Manuscript Paper B4	\$9.95

• MARKER STORAGE

AR-COP550 72 pc Wire Stand	\$69.95
AR-COP560 36 pc Block Stand	\$29.95

• COPIC & MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths



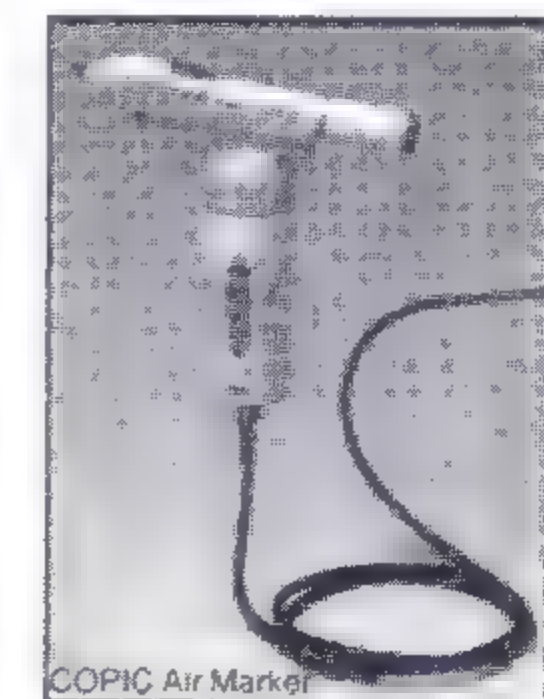
(from .05 to 1.0 mm) while the brushes come in three different sizes - small medium and large.

• MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.50
AR-COP610 Multiliner .01	\$2.50
AR-COP620 Multiliner .03	\$2.50
AR-COP630 Multiliner .05	\$2.50
AR-COP640 Multiliner .08	\$2.50
AR-COP650 Multiliner 1.0	\$2.50
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia ML .05	\$2.50
AR-COP672 Sepia ML 1	\$2.50
AR-COP673 Sepia ML J	\$2.50
AR-COP674 Grey ML .05	\$2.50
AR-COP675 Grey ML 1	\$2.50
AR-COP676 Grey ML J	\$2.50

• SETS

AR-COP680 Multiliner Set A	\$15.00
AR-COP690 Multiliner Set B	\$20.00



AIR MARKERS

• 705 ABS-1 Kit

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space.

It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir. It does not contain air.) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can.) 4 The air can 80.5 The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$65.95

• COPIC DRAWING PEN F01

Permanent waterproof, Stainless steel tip line width 0.1mm (depends on drawing pressure) Ideal for lining and lettering. Works great with rulers. disposable

AR-COP19948 \$4.95

• 710 Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2 \$26.50

AR-COP720 Starting Set ABS-3 \$28.50

AR-COP730 Airgrip \$19.95

AR-COP740 Air Adapter \$12.95

AR-COP750 Airhose 1/4 to 1/8 \$21.50

AR-COP755 Airhose 1/8 to 1/8 \$24.95

AR-COP760 Air Can D-60 \$8.95

17 to 8 minutes of use.

AR-COP763 Air Can 80 \$10.95

175 to 20 minutes of use.

AR-COP765 Air Can 180 \$12.95

140 to 45 minutes of use.

AR-COP770 Air Compressor \$186.50

NX Kits

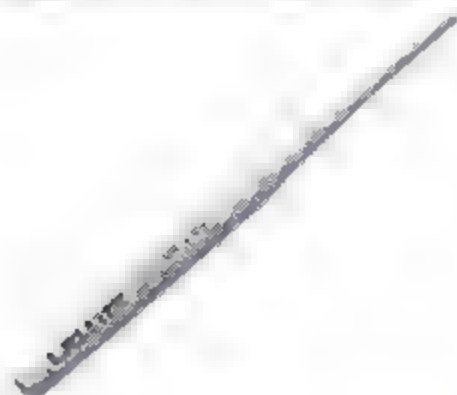
AR-COP910 NX Kit 3 \$29.00

Starter kit to learn how to use color effects and techniques. Practice Sheets and a Color Guide are included.



DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



Deleter Inking Accessories

• Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaj-pens (Tama-pen)
AR-DEL3411003 \$4.46

• G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line
AR-DEL3411004 \$3.35

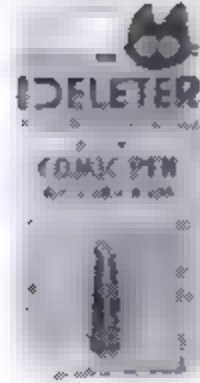


• Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details
AR-DEL-3411002 \$2.85

• Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines
AR-DEL3411007 \$7.85



• Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines
AR-DEL3411006 \$4.50



DELETER INKS

• Deleter Black 1

Works well drawing lines and painting
AR-DEL3410001 \$5.60

• Deleter Black 2

Permanent Ink, can not be removed with an eraser
AR-DEL3410003 \$5.60

• Deleter Black 3

Completely waterproof with mat finish
AR-DEL 3410004 \$5.60

• Deleter White 1

Great for touch ups and white details
AR-DEL 3410002 \$5.60

• Deleter White 2

Great for touch ups and white details
Waterproof
AR-DEL 3410006 \$5.60

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

• AR-DEL3115005 Neopiko Line 05

• AR-DEL3115010 Neopiko Line 1

• AR-DEL3115020 Neopiko Line 2

• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each \$2.85



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

• Neopiko Marker S1 Set Starter Set

35 markers, 35 colors

-AR-DEL311-0201 \$95.99

• Neopiko Marker 36A Set

36 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery White, Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL-311-0203 \$95.99

• Neopiko Marker 36B Set

36 colors: Primrose Yellow, Mangold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0204 \$95.99

• Neopiko Marker 72A Set

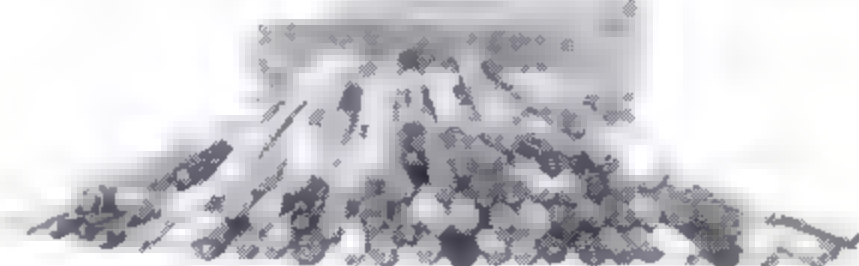
72 colors: Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Fresh Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

-AR-DEL311-0202 \$180.00

• Neopiko Marker 72B Set

72 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery White, Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose Yellow, Mangold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0205 \$180.00



• Neopiko Marker (Skin Set)

Color Code T1

12 colors: 12 Color, Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

AR-DEL311-0101 \$32.99

• Neopiko Marker (Brown & Gray Set)

Color Code T2

12 colors: Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9

-AR-DEL311-0102 \$32.99

• Neopiko Marker (Pale Color Set)

Color Code T3

12 colors: Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

-AR-DEL311-0103 \$32.99

• Neopiko Marker (Light Color Set)

Color Code T4

12 colors: Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink

-AR-DEL311-0104 \$32.99

• Neopiko Marker (Middle Color Set)

Color Code T5

12 colors: Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

-AR-DEL311-0105 \$32.99

• Neopiko Marker (Dark Color Set)

Color Code T6

12 colors: Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

-AR-DEL311-0106 \$32.99

• Neopiko Marker (Skin Variation Set)

Color Code T7

12 colors: Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot Beige, Sun Tan

-AR-DEL311-0107 \$32.99

• Neopiko Marker (Super Pale Set)

Color Code T8

12 colors: Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery White, Lily, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

-AR-DEL311-0108 \$32.99

• Neopiko Marker (Smokey Color Set)

Color Code T9

12 colors: Sepia, Gamet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL311-0109 \$32.99

• Neopiko Marker (Light Variation Set)

Color Code T10

12 colors: Primrose Yellow, Mangold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

-AR-DEL311-0110 \$32.99

• Neopiko Marker (Middle Variation) Color

Code T11

12 colors: Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green

-AR-DEL311-0111 \$32.99

• Neopiko Marker (Gray Variation Set)

Color Code T12

12 colors: Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0112 \$32.99

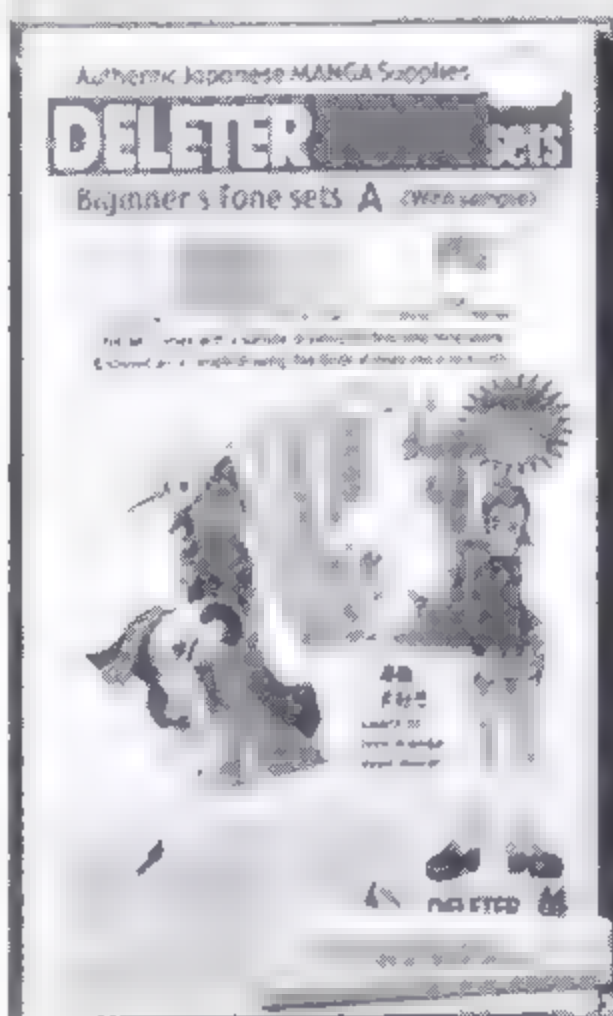
• Neopika SOLVENT Marker

-AR-DELK400 \$3.35

• Neopika BLACK Marker

-AR-DELK600 \$3.35

NEW



TONE SET A

Tones: Black, Dark, Light, Gradation, Design, Drawing

AR-D1015 \$9.99

TONE SET B

Tones: Black, Dark, Light, Gradation, Design, Drawing

AR-D1016 \$9.99

TONE SET C

Tones: Black, Dark, Light, Gradation, Design, Drawing

AR-D1017 \$9.99

Each set has different tones and artwork.

NEW



TRIAL PEN SET

Contents: 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip, 3 Postcard-sized manuscript paper

AR-D10187 \$9.99



NEWTONE CATALOG

Having a hard time finding a certain screen tone. We have collected all the tones currently available and printed a handy catalog. Great to set beside your art table

AR-01

\$2.00

NEWPRODUCTS

Copic Multiliners SP



New waterproof, pigment based, **REFILLABLE**, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes – perfect for all your drawing needs.

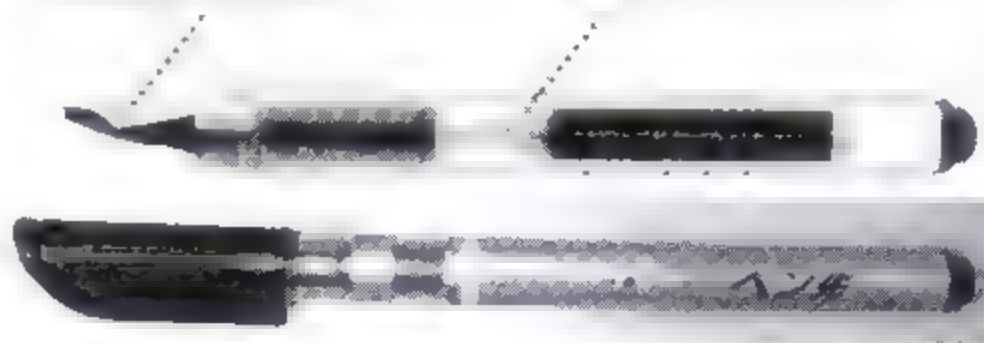
PREORDER NOW!

AR-COP41109	COPIC MULTILINER SP 03	\$5.95
AR-COP41116	COPIC MULTILINER SP 05	\$5.95
AR-COP41123	COPIC MULTILINER SP 1	\$5.95
AR-COP41130	COPIC MULTILINER SP 2	\$5.95
AR-COP41147	COPIC MULTILINER SP 25	\$5.95
AR-COP41154	COPIC MULTILINER SP 3	\$5.95
AR-COP41161	COPIC MULTILINER SP 35	\$5.95
AR-COP41178	COPIC MULTILINER SP 5	\$5.95
AR-COP41185	COPIC MULTILINER SP 7	\$5.95
AR-COP41192	COPIC MULTILINER SP BRUSH PEN	\$5.95
AR-COP41307	COPIC MULTILINER SP NIBS 03	\$3.95
AR-COP41314	COPIC MULTILINER SP NIBS 05	\$3.95
AR-COP41321	COPIC MULTILINER SP NIBS 1	\$3.95
AR-COP41338	COPIC MULTILINER SP NIBS 2	\$3.95
AR-COP41345	COPIC MULTILINER SP NIBS 25	\$3.95
AR-COP41352	COPIC MULTILINER SP NIBS 3	\$2.50
AR-COP41369	COPIC MULTILINER SP NIBS 35	\$2.50
AR-COP41376	COPIC MULTILINER SP NIBS 5	\$2.50
AR-COP41383	COPIC MULTILINER SP NIBS 7	\$2.50
AR-COP41390	COPIC MULTILINER SP BRUSH NIBS \$2.50	
AR-COP41406	COPIC MULTILINER SP REFILL CARTRID A \$2.50	
(for 0.03/0.05/0.1 mm)		
AR-COP41413	COPIC MULTILINER SP REFILL CARTRID B \$2.50	
(for 0.2/0.25/0.3/0.35/0.5/0.7 mm and brush)		

I.C. PRODUCTS Papers - Inks - Whiteout - Art Tools

SMOOTH NIB,
SUPERIOR INK FLOW

CARTRIDGE FILLING SYSTEM

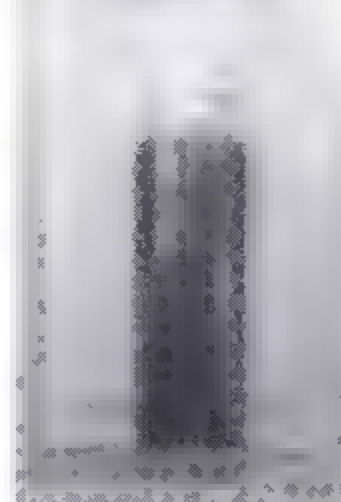


TACHIKAWA NEW MANGA PEN

All the way from Japan the Manga Fountain Pen from Tachikawa is an incredible new art pen that will revolutionize inking as we know it! The fountain pen quality makes this a precision instrument featuring a chromium-plated stainless steel 0.2mm nib making it impervious to rust or corrosion. In addition the waterproof black ink is fed through a sophisticated cartridge filler system that resists the usual cartridge-based problem of ink flow and skipping (dry start when the pen touches paper). This pen is the superior choice for the discriminating manga or comic artist. The key is in the simple and elegant design.

-AR-IC302834

\$5.60



TACHIKAWA NEW MANGA PEN CARTRIDGE REFILLS (2-pack)

-AR-ICNC20B \$3.35

IC MANGA PAPERS

4-FRAME MANGA PAPER A4
4 Panel Manga Manuscript Paper A4 (Doujinshi) Size - About 8 1/4 x 11 3/4 inches. 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets).

-AR-IC-160371 \$5.85

4-FRAME MANGA PAPER B4
4 Panel Manga Manuscript Paper B4 (Pro Size) About 10 x 14 3/8 inches. 2 horizontal rows or four-panel manga borders on quality paper. Four-panel manga is a style that is short and often funny (20 sheets).

-AR-IC-160388 \$7.85

MANGA PAPER COVER A5 SIZE BK

Paper Cover for Manuscript Paper A5 size. Each pack comes with special papers for different needs. Paper is an important tool for artists. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kanson's Pa-

per (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-AR-IC-160104 \$8.95

MANGA PAPER FOR COVER B5 BK

Paper Cover for Manuscript Paper B5. Each Cover paper pack comes with special papers for different needs. Experiment with these different papers to expand your art. Kent Paper (2 Sheets, 135kg) for screen tones, overlays, markers and black and white ink. BB Kent Paper (1 Sheet, 160kg) for color ink, water colors and colored pencils. Kanson's Paper (1 Sheet, 160kg) for color ink, pastels, crayon and water colors. And I.C. Copy Card (1 sheet) for thick tracing use or to protect your color images.

-AR-IC-160111 \$10.95

POST CARD SIZE MANGA PAPER

Smaller manga paper

-IC-160548 \$3.35



LIGHT TRACER "ARTY" PRO A4

Light box is 360 mm x 300 mm x 60 mm (about 14 x 12 x 2.5 inches). Drawing Size is 320 x 230 mm (about 12.6 x 9 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.4 kg (about 3.1 lbs) and PORTABLE! The light box has a metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-AR-IC-160678 SRP \$125.00

LIGHT TRACER "ARTY" PRO B4

Light box is 450 mm x 340 mm x 65 mm (about 18 x 14 x 3 inches). Drawing Size is 365 x 265 mm (about 14.5 x 10.5 inches). Uses 10 Watt bulb (included) and runs 50/60 Hz. Weighs 1.8 kg (about 4 lbs) and PORTABLE! The light box has a

metal strip running at the top. You no longer have to tape your art on! You can just use magnets!

-AR-IC-160685 \$145.00

MOKUSEI MARU PEN HOLDER N-17

This wooden pen-holder holds a variety of nibs.

-IC-300908 \$4.30

MOKUSEI PEN HOLDER N-20

This wooden pen-holder holds a variety of nibs.

-AR-IC-301073 \$4.86

NIKKO G-PEN 3-PACK

Flexible pen nib capable of drawing thin and thick lines with the amount of pressure added. Manga artists in Japan swear by this multi-use pen. Face lines are usually drawn by the G-pen.

-AR-IC-302063 \$4.86

NIKKO MARU PEN

Nikko Maru-Pen 2-Pack Small pen tip. Equivalent to crow quill. This stiff pen-nib is used by manga artists for detailed lines such as eyes, hair and wrinkles in clothes.

-AR-IC-302094 \$4.86

NIKKO NIHON-MOJI PEN

A pack of 3-nibs

-AR-IC-302087 \$4.86

NIKKO SAJI-CHROME

Large pen tip. Also known as a spoon-pen. Used to draw thicker lines and overall general drawing.

-AR-IC-302056 \$4.86

NIKKO SCHOOL PEN

-AR-IC-302070 \$4.30

INKING PENS AND NIBS TACHIKAWA 600 CHROME

3-pack of pen nibs

-AR-IC-302001 \$4.86

TACHIKAWA FREE SIZE PEN HOLDER

Holds pen nibs

-AR-IC-300700 \$4.86

TACHIKAWA G PEN

-AR-IC-302018 \$4.86

TACHIKAWA MARU PEN

3-pack of pen nibs

-AR-IC-302049 \$4.86

TACHIKAWA MARU PEN HOLDER

Holds pen nibs

-AR-IC-300649 \$4.86

TACHIKAWA NIHON MOJI PEN

3-pack of pen nibs

-AR-IC-302032 SRP \$4.86

TACHIKAWA SCHOOL PEN

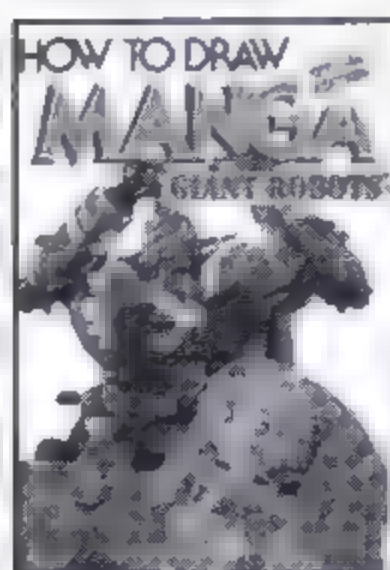
-AR-IC-302025 \$4.86

YOUTH SCREEN TONES

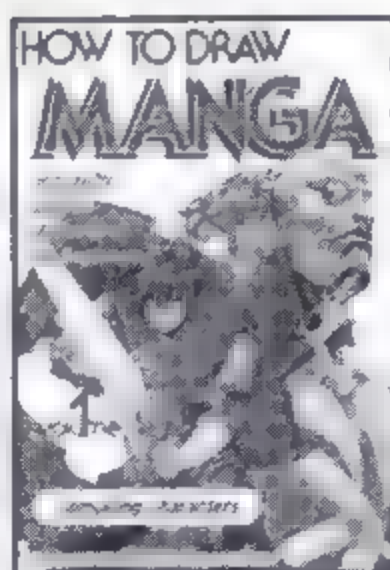
Youth Screen Tones measure 10.0 x 14.0 x 0.1 and are available in a nearly infinite variety. Please contact for a full tone catalog.

\$4.00 each.





HOW TO DRAW MANGA Giant Robots Special Edition
ITEM# AB1015m6 \$20.95



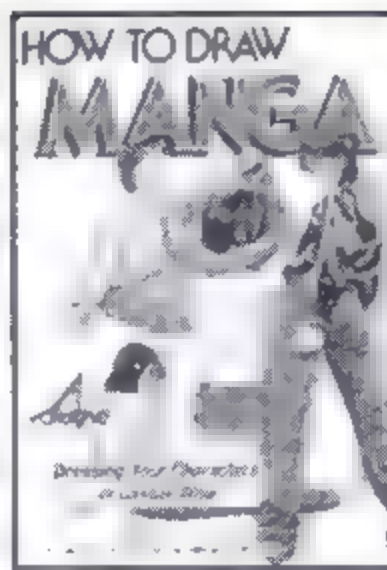
HOW TO DRAW MANGA V. 1 Compiling Characters
ITEM# AB1015 \$19.75



HOW TO DRAW MANGA V. 2 Compiling Techniques
ITEM# AB1015-2 \$19.75



HOW TO DRAW MANGA V. 3 Application and Practice
ITEM# AB1015-3 \$19.75



HOW TO DRAW MANGA V. 4 Characters in Casual Wear
ITEM# AB1015-4 \$19.75



HOW TO DRAW MANGA Getting Started
ITEM# AB1015m2 \$20.95



HOW TO DRAW MANGA Occult & Horror
ITEM# AB1015m5 \$20.95



HOW TO DRAW MANGA "Copic Marker Special"
ITEM# AB1015m3 \$26.95



HOW TO DRAW MANGA Illustrating Battles
ITEM# AB1015m1 \$19.95



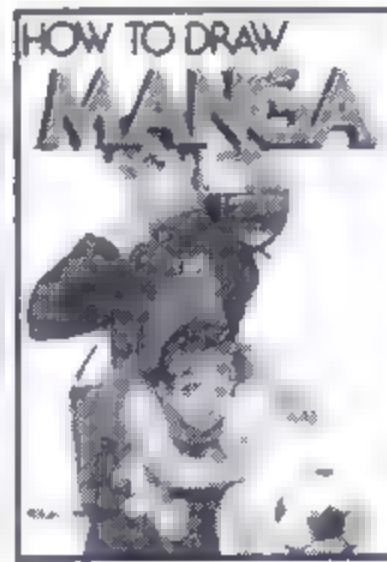
HOW TO DRAW MANGA Bishoujo Around the World
ITEM# AB1015m4 \$20.95



HOW TO DRAW MANGA Bishoujo Pretty Gals
ITEM# AB1015m7 \$20.95



HOW TO DRAW MANGA Body & Anatomy
ITEM# AB1015m8 \$20.95



HOW TO DRAW MANGA Young Men
ITEM# AB1015m9 \$21.95



HOW TO DRAW MANGA Making Anime
ITEM# AB1015m10 \$26.95



HOW TO DRAW MANGA Couples
ITEM# AB1015m11 \$21.95



HOW TO DRAW MANGA Things In Perspective
ITEM# AB1015m12 \$21.95



HOW TO DRAW MANGA More Pretty Gals
ITEM# AB1015m13 \$21.95



HOW TO DRAW MANGA Pen-Tone Techniques
ITEM# AB1015m14 \$21.95



HOW TO DRAW MANGA Costume Encyclopedia
ITEM# AB1015m15 \$20.95



HOW TO DRAW MANGA Digital Comic Guide vol. 1
ITEM# AB1015m16 \$21.95



TECHNIQUES / DRAWING Female Manga Characters
ITEM# AB1022 \$21.95



HOW TO DRAW MANGA Vol. 5
ITEM# AB10155 \$20.95



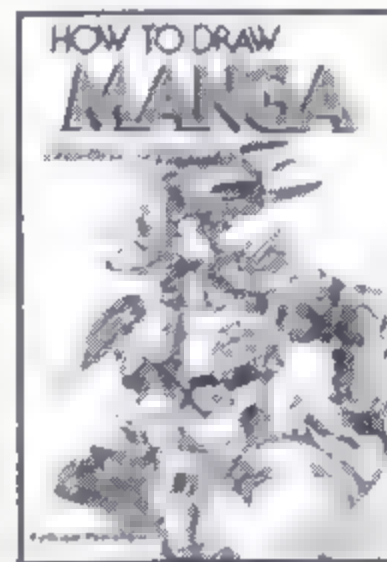
HOW TO DRAW MANGA Vol. 5 Martial Arts & Combat
ITEM# AB10156 \$20.95



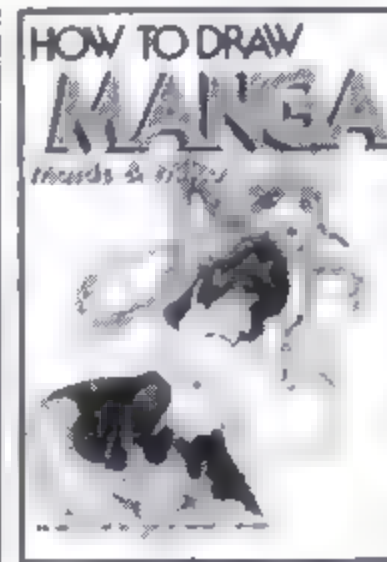
HOW TO DRAW MANGA Pen & Tone Techniques
ITEM# AB1015m14 \$21.95



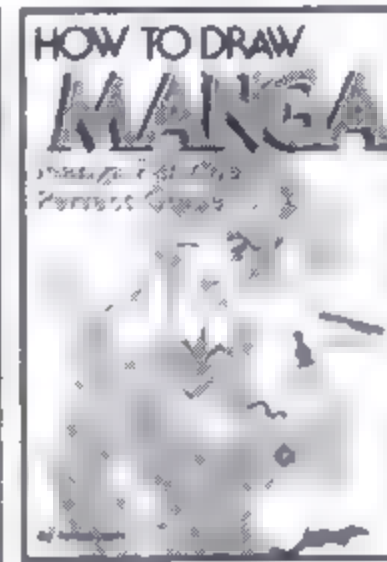
HOW TO DRAW MANGA 67 - Amazing Effects
ITEM# AB1015-7 \$21.95



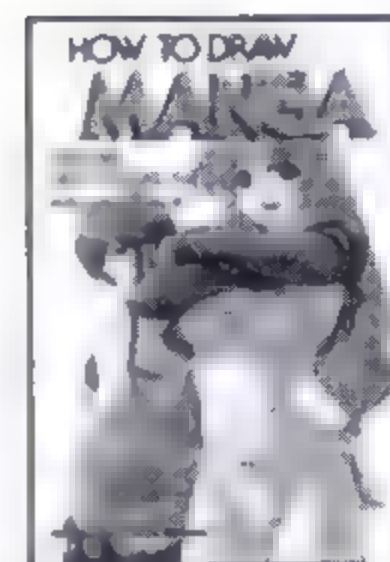
HOW TO DRAW MANGA Mech Drawing
ITEM# AB1015m17 \$21.95



HOW TO DRAW MANGA Maids and Miko
ITEM# AB1015m23 \$21.95



HOW TO DRAW MANGA Manga Fanzine Guide #1
ITEM# AB1015m24 \$21.95



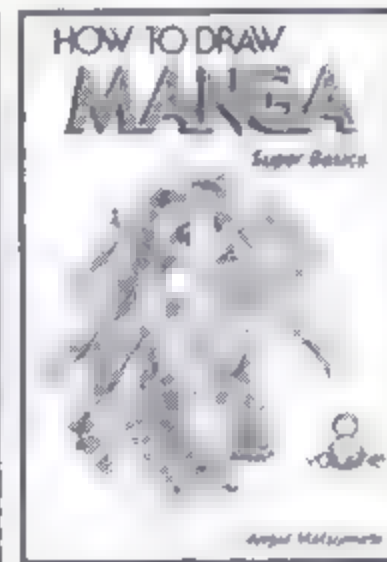
HOW TO DRAW MANGA Costume Encyclopedia Vol. 2
ITEM# AB1015m152 \$26.95



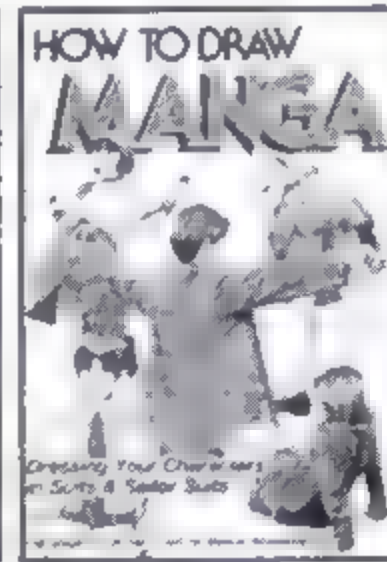
HOW TO DRAW MANGA Costume Encyclopedia Vol. 3
ITEM# AB1015m153 \$26.95



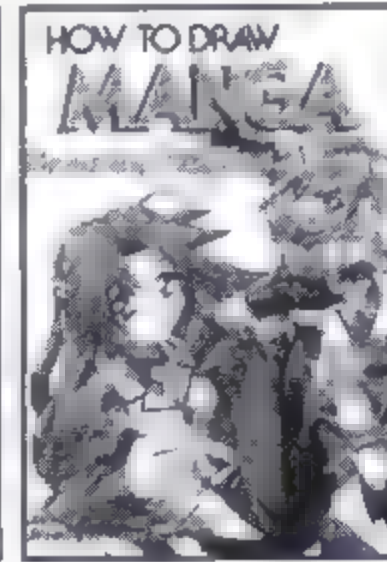
HOW TO DRAW MANGA Super Tone Techniques
ITEM# AB1015m18 \$21.95



HOW TO DRAW MANGA 88 - Super Basics
ITEM# AB1015-8 \$21.95



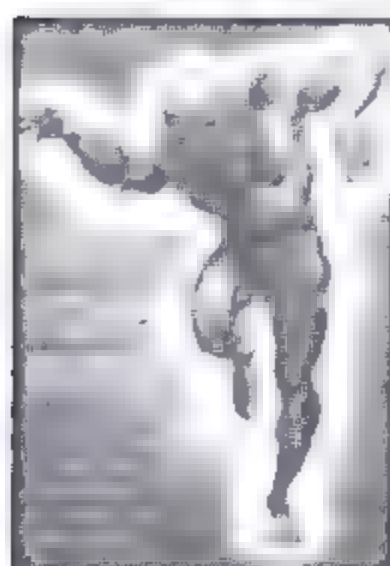
HOW TO DRAW MANGA Dressing Characters in Suits
ITEM# AB1015m27 \$21.95



HOW TO DRAW MANGA Creating Stories
ITEM# AB1015m2 \$21.95



HOW TO DRAW MANGA Colorful Costumes
ITEM# AB1015m26 \$21.95



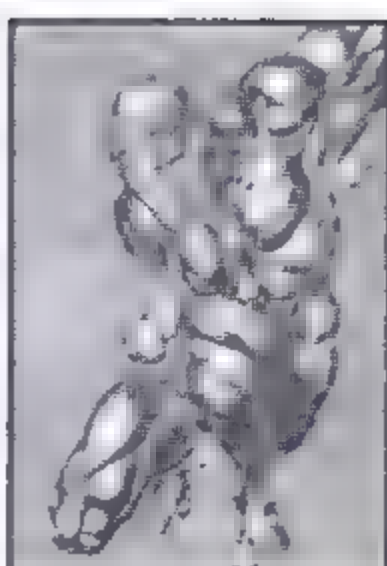
DYNAMIC FIGURE DRAWING
ITEM# AB1001 \$28.00



DRAWING THE HUMAN HEAD
ITEM# AB1002 \$22.75



DYNAMIC WRINKLES/DRAPERY
ITEM# AB1003 \$29.00



DYNAMIC ANATOMY
ITEM# AB1002 \$25.25



DRAWING DYNAMIC HANDS
ITEM# AB1004 \$22.75



DYNAMIC LIGHT AND SHADE
ITEM# AB1006 \$22.75



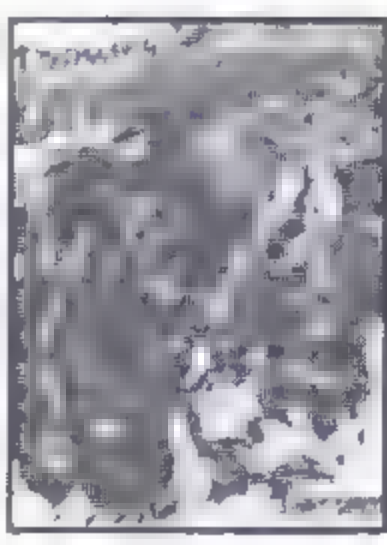
SUPERHEROES
ITEM# AB1001 \$22.95



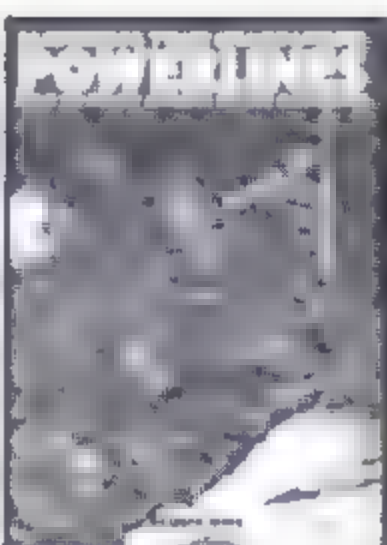
ART OF COMIC BOOK INKING 1
ITEM# AB1004 \$17.50



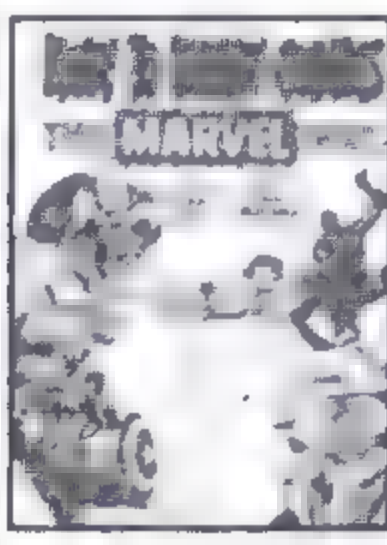
ART OF COMIC BOOK INKING 2
ITEM# AB1005 \$17.50



DRAWING DYNAMIC COMICS
ITEM# AB1007 \$22.95



POWERLINES
ITEM# AB1009 \$5.95



HOW TO DRAW COMICS THE MARVEL WAY
ITEM# AB1010 \$17.25



DRAWING POWER
ITEM# AB1013 \$5.95



STAR WARS THE ART OF DAVE DORMAN
ITEM# AB1014 \$23.50



THE DC COMICS GUIDE TO PENCIL DRAWING
ITEM# AB1015 \$21.95



THE DC COMICS GUIDE TO WRITING COMICS
ITEM# AB1016 \$21.95



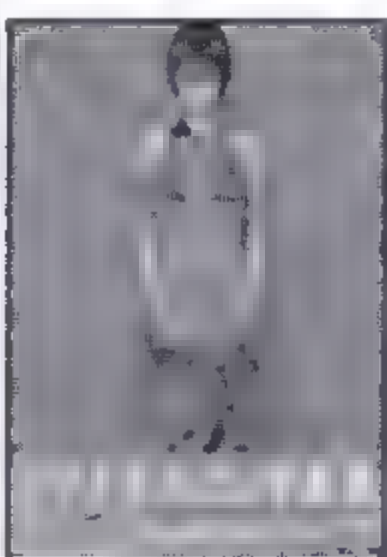
THE DC COMICS GUIDE TO INKING COMICS
ITEM# AB1017 \$21.95



THE ART OF DRAWING MANGA
ITEM# AB1018 \$14.95



MANGA MANIA VILLAINS
ITEM# AB1019 \$19.95



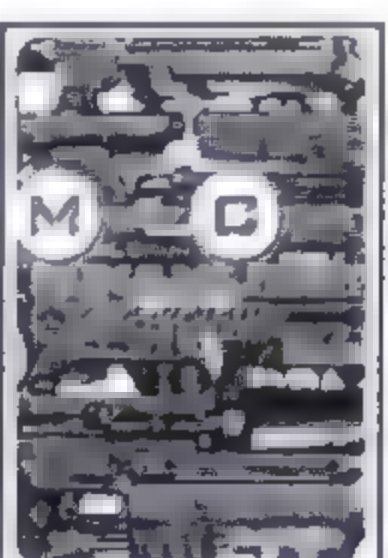
YUKITERAI TOKYO LABYRINTH 3D ARTWORK
ITEM# AB1020 \$22.95



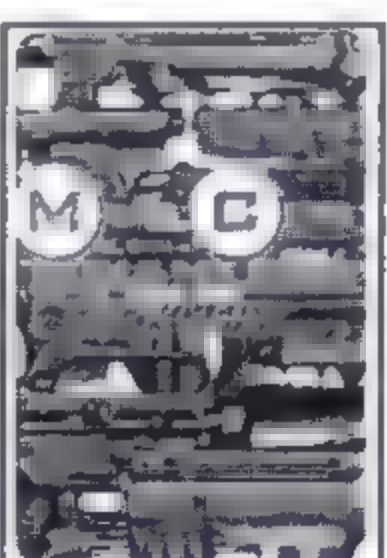
VIRTUAL BEAUTIES 2020
ITEM# AB1021 \$19.95



HOW TO DRAW MANGA Girls
ITEM# AB1022 \$21.95



HOW TO DRAW MANGA Gun & Military #1
ITEM# AB1023 \$21.95



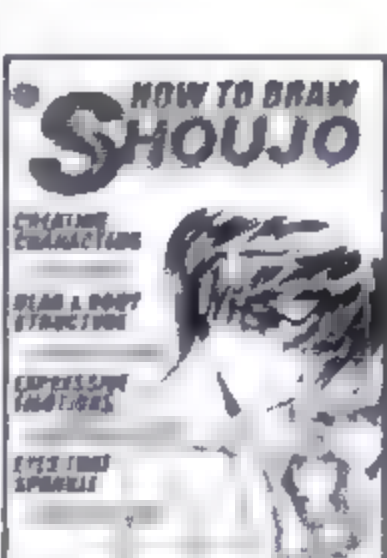
HOW TO DRAW MANGA Gun & Military #2
ITEM# AB1024 \$21.95



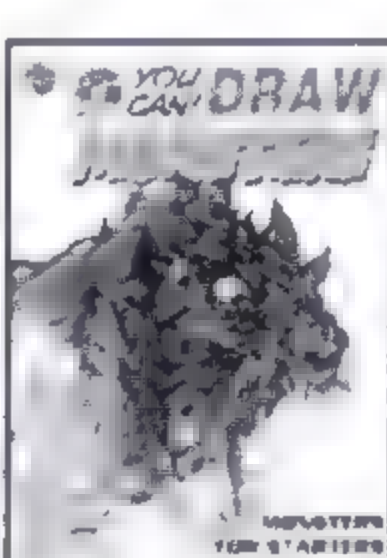
MANGA UNIVERSITY Costume Collection
ITEM# AB1025 \$19.99



Let's Draw MANGA Transforming Robots
ITEM# AB1026 \$19.95



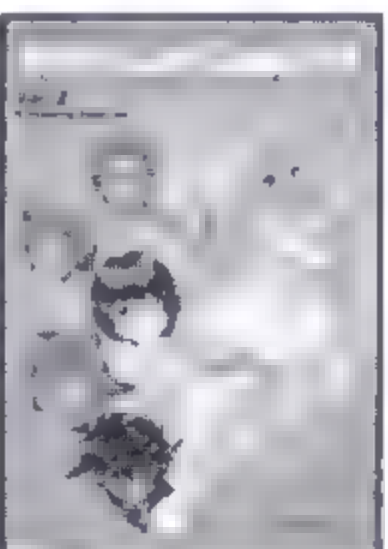
HOW TO DRAW SHOUJO
ITEM# AB1012 \$19.95



YOU CAN DRAW MONSTERS
ITEM# AB1014M1 \$19.95



HOW TO DRAW ANIME & GAME CHARACTERS Vol 1
ITEM# AB1027 \$20.95



HOW TO DRAW ANIME & GAME CHARACTERS Vol 2
ITEM# AB1028 \$20.95



HOW TO DRAW ANIME & GAME CHARACTERS Vol 3
ITEM# AB1029 \$20.95



HOW TO DRAW ANIME & GAME CHARACTERS Vol 4
ITEM# AB1030 \$20.95



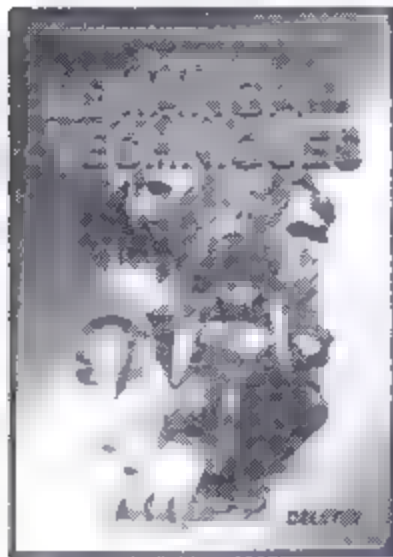
HOW TO DRAW ANIME & GAME CHARACTERS Vol 5
ITEM# AB1031 \$20.95

ANIMATION HOW TO... BOOKS



Before becoming an anime artist, one must learn the fundamentals of animation

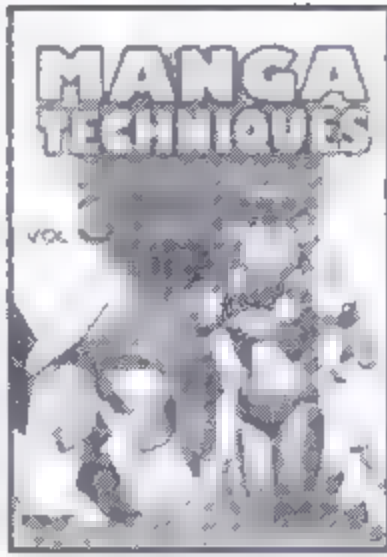
- AB1040-1 \$13.99
- AB1040-2 \$13.99



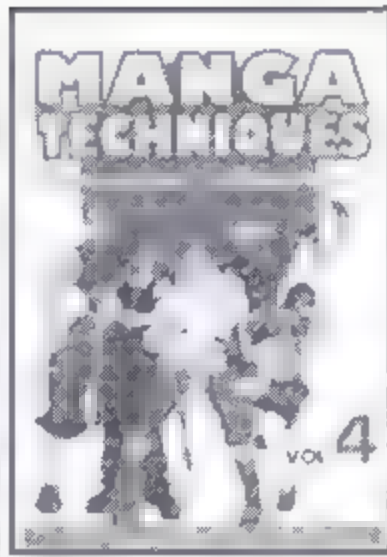
HOW TO DRAW MANGA
TECHNIQUES Collection 1
ITEM# AB1024 \$10.95



HOW TO DRAW MANGA
TECHNIQUES Collection 2
ITEM# AB1025 \$10.95



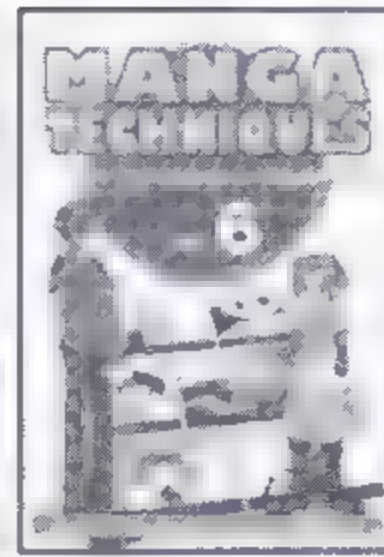
HOW TO DRAW MANGA
TECHNIQUES Collection 3
ITEM# AB1026 \$10.95



HOW TO DRAW MANGA
TECHNIQUES Collection 4
ITEM# AB1027 \$10.95



HOW TO DRAW MANGA
TECHNIQUES Collection 5
ITEM# AB1028 \$12.95



HOW TO DRAW MANGA
TECHNIQUES Collection 6
ITEM# AB1029 \$12.95



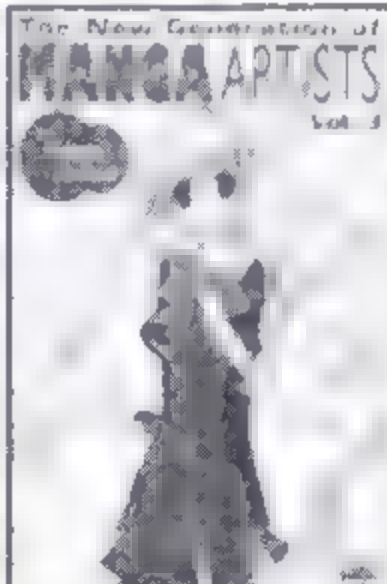
HOW TO DRAW MANGA
TECHNIQUES Collection 7
ITEM# AB1030 \$12.95



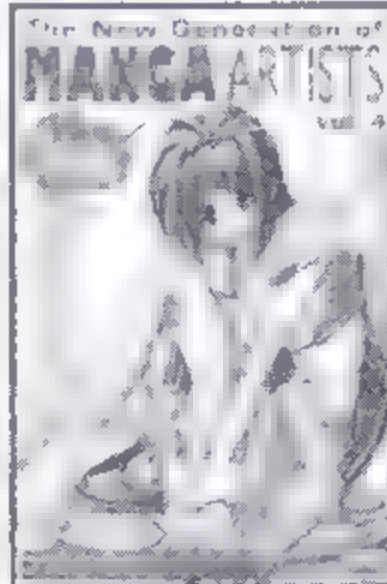
New Generation of
MANGA ARTIST Vol. 1
ITEM# AB1031 \$15.00



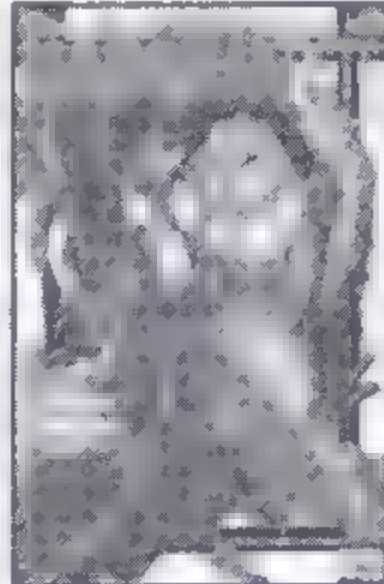
New Generation of
MANGA ARTIST Vol. 2
ITEM# AB1032 \$15.00



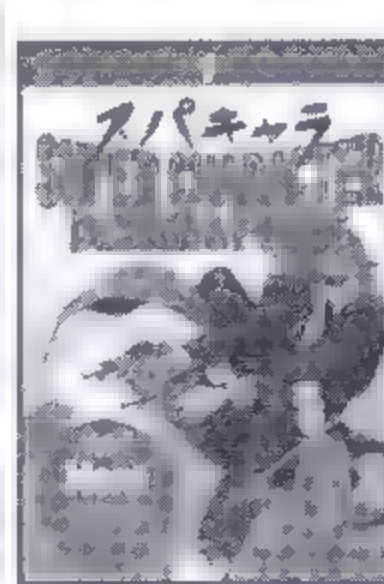
New Generation of
MANGA ARTIST Vol. 3
ITEM# AB1033 \$15.00



New Generation of
MANGA ARTIST Vol. 4
ITEM# AB1034 \$15.00



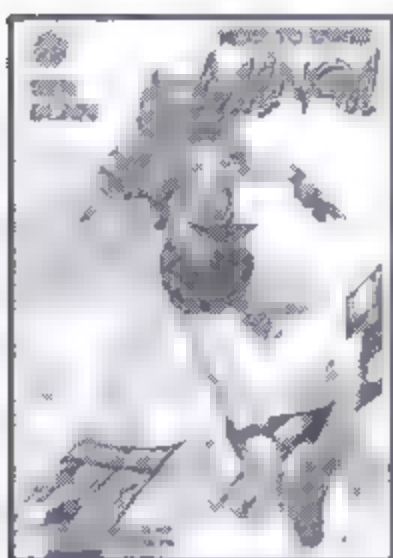
New Generation of
MANGA ARTIST Vol. 5
ITEM# AB1035 \$15.00



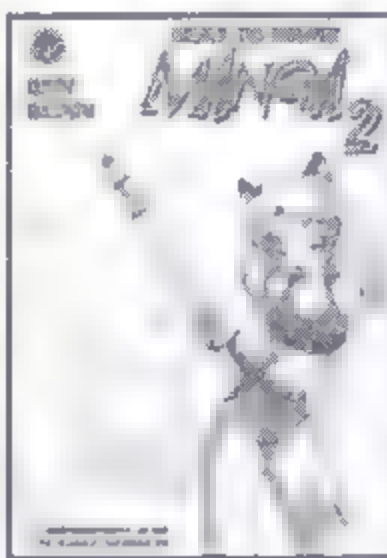
Super Character
Design & Poses Vol. 1
ITEM# AB1036 \$17.99



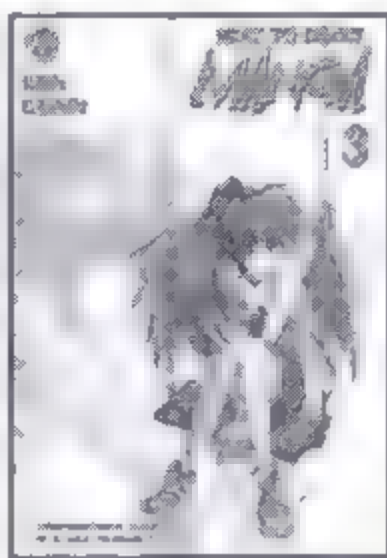
Super Character
Design & Poses Vol. 2
ITEM# AB1037 \$17.99



BENDUIN
HOW TO DRAW MANGA #1
ITEM# AB1038 \$21.95



BENDUIN
HOW TO DRAW MANGA #2
ITEM# AB1039 \$21.95



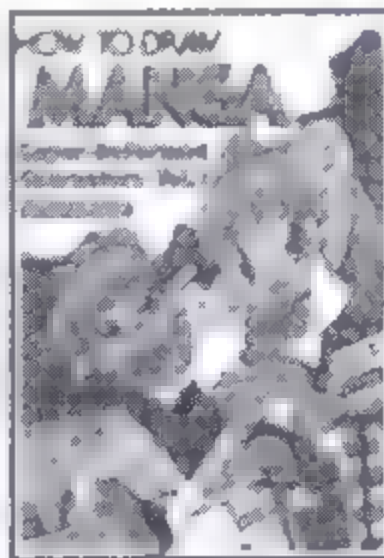
BENDUIN
HOW TO DRAW MANGA #3
ITEM# AB1040 \$21.95



BENDUIN
HOW TO DRAW MANGA #4
ITEM# AB1041 \$21.95



HOW TO DRAW MANGA
MACROMEDIA FLASH
TECHNIQUES
ITEM# AB1042 TBD



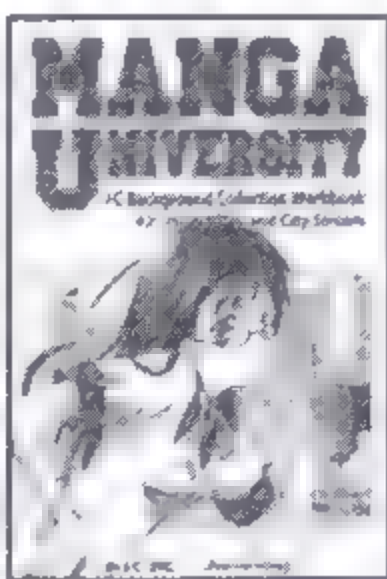
HOW TO DRAW MANGA
SUPER DEFORMED
CHARACTERS VOL. 1
ITEM# AB1043 \$19.95



Let's Draw MANGA
Ninja and Samurai
ITEM# AB1044 \$19.95



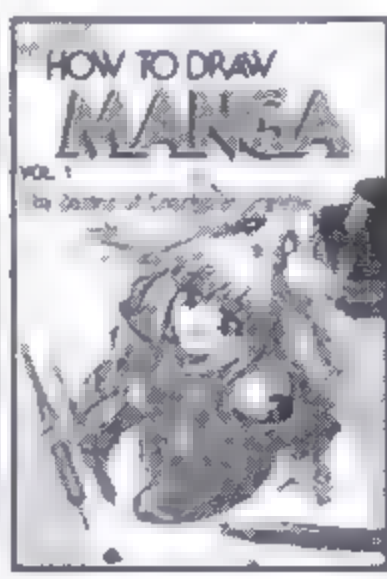
MANGA UNIVERSITY
Background collection
Workbook #1 Tokyo Sites
ITEM# AB1045 \$8.99



MANGA UNIVERSITY
Background collection
Workbook #2 High-Rises and
City Streets
ITEM# AB1046 \$8.99



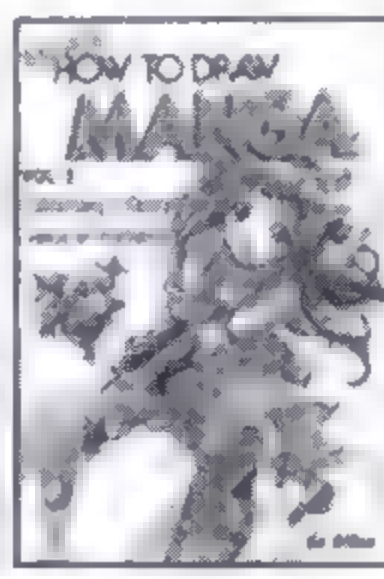
MANGA UNIVERSITY
Background collection
Workbook #3 Japanese
Neighborhoods
ITEM# AB1047 \$8.99



MORE HOW TO DRAW MANGA
Basic Character Drawing
ITEM# AB1048 \$21.95



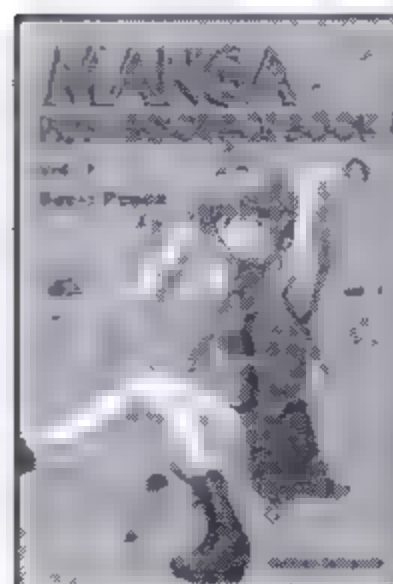
MORE HOW TO DRAW MANGA
Costume Encyclopedia Vol. 2
ITEM# AB1049 \$19.99



MORE HOW TO DRAW MANGA
Costume Encyclopedia Vol. 3
ITEM# AB1050 \$19.99



DANGER GIRL
SKETCHBOOK
by Scott Campbell
ITEM# AB1051 \$6.95



HOW TO DRAW MANGA
Pose Resource Book
Vol. 1 Basic Pose
ITEM# AB1052 \$24.95



HOW TO DRAW MANGA
Pose Resource Book
Vol. 2 Action
ITEM# AB1053 \$24.95



HOW TO DRAW MANGA
Pose Resource Book
Vol. 3 Artist's Series
ITEM# AB1054 \$24.95

SQP ART BOOKS

All art books produced by SQP are available online at www.bluelinepro.com or call at 859-282-0096. These books include such artists as:

Mitch Byrd, Dorian Cleavenger, John Bolton, Steve Fastner and Rich Larson, Bias Gallego, Mike Ploog, Monte Moore, Rudy D. Nebres, Keith Parkinson, Mike Hoffman, Joe Chiodo, Alex Horley, Roel, many many more.

The Art of Mitch Byrd ITEM# ABSOP007



MERCHANDISE ORDER FORM

QTY	ITEM NUMBER	DESCRIPTION	PRICE	15% Discount CLUB PRICE	TOTAL

Send to:
BLUE LINE PRO
Attn: Order Dept. SK 0501
166 MT. ZION ROAD
P.O. BOX 6426
Florence, KY 41022-6426
Phone:(859)282-0096
Fax: (859) 282-9412

ORDER ON-LINE:
WWW.BLUELINEPRO.COM

☐ UPS ☐ U.S. MAIL

Sold to: CASH

$$2dy = 2x \ln x + x^2 + C$$

ship to (if different than sold to)

$$3 \times 10^3 \times 5$$

Charge to my ☐ Visa ☐ Mastercard ☐ American Express ☐ Discover ☐ Check money order or cash

[illegible]

2019 年 12 月 31 日 星期二
 第 10 页

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1039 1040

I AGREE TO PAY ABOVE TOTAL AMOUNT ACCORDING TO CARD ISSUER AGREEMENT

SUB TOTAL

TAX

SHIPPING AND HANDLING

Domestic United States: Orders under \$45 add \$7.00 for shipping and handling.

Over \$45 add 15% of order

Orders sent to Alaska, Hawaii and Puerto Rico ship
US Mail and may take 2-3 weeks longer to arrive.

Canadian & International Catalog Mail for Shipping Charges

SHIPPING IS INCLUDED IN SUBSCRIPTION TO SKETCH MAGAZINE

BUT NOT IN BACK ISSUES OR ANY OTHER PRODUCTS

SKETCH MAGAZINE SUBSCRIPTION 6-ISSUE \$35.70 U.S.

CANADA & MEXICO \$49.00

No Shipping Charge if $100 \leq x_1 \leq 1000$ $1000 \leq x_1 \leq 10000$ $x_1 \geq 10000$

FOREIGN \$48.00

sub total + tax + shipping & handling + membership grand total

ORDERING. Please be sure that all necessary details are included: quantity, item number and description.

BACKORDERS: In general, any item not in stock at time of shipment will be backordered unless customer specifically requests to be on a permanent "no-backorder" basis. Freight terms of original shipment will apply.

UNDER PAYMENTS: When possible, we short ship to compensate for underpayment. If it is not possible to ship, we will write you for the Balance Due and hold order until the balance is received in full.

Please be sure to read order form carefully for charges that might apply to your order.

PRICES: All prices are subject to change without notice. Please fee free to request a quote for current prices.

PAYMENT METHOD: Check, Money Order or Credit Card (MasterCard, Visa, American Express Cards, Discover Card, Novus Cards). Checks are held for 2 weeks if bad. A \$30.00 returned check fee will be added.

FREIGHT TERMS: In general all orders will be shipped per-paid and the freight amount will be added to your invoice. We will ship by truck line or UPS if it is less expensive than a parcel service. Free Freight on \$300.00 or more.

SPECIAL ORDERS We will sale art paper in bulk quantities, customizing
s available also.

CLAIMS: Discrepancies between packing list and goods actually received must be reported within 10 days. Beyond this point, claims become extremely difficult to investigate and resolve.

Shipments will be made by the most satisfactory method in our judgment unless particular shipping instructions are specified. Great care is used in packing all orders. Our responsibility ends, however, when the shipment is delivered to the carrier and accordingly we are not liable for goods damaged or lost in transit. All claims, therefore should be filed with the carrier. We will gladly assist in substantiating such claims.

RETURNS: We gladly accept returns provided goods are in resalable condition, listed in catalog and are received within 30 days of ship date.

Returns must be accepted under any other conditions. Returned goods will be subject to a 20% restocking charge. Items not in resaleable condition may be

subject to a 20% processing charge. Items for insurance collection may be refused or incur an additional service charge. Returns are for merchandise credit only.

GIFT CERTIFICATES: We offer Gift Certificates in increments of \$5.00 (\$5.00, \$10.00, \$15.00, etc.). These are a great way to give a creative gift to someone.

SKETCH Magazine, Art Tips & Technique: s Art Magazine for Comic Book Creators, Animators & Cartoonist

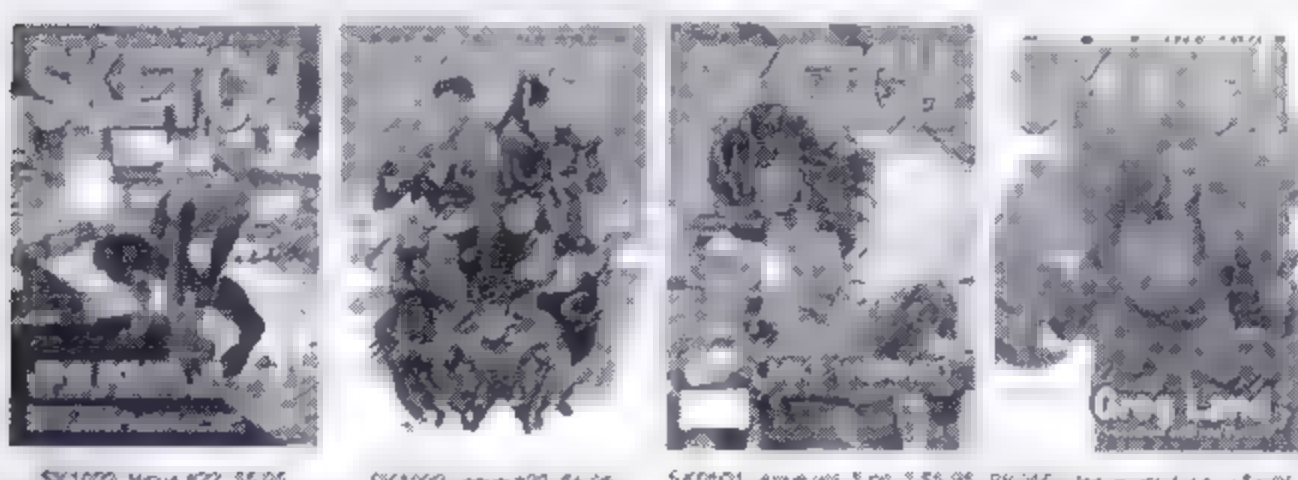
Bi-monthly \$5.95 per issue **6 issue yearly subscription for \$35.70 US** (Canada & Mexico, \$49.00; Foreign \$120.00)

Also Includes Club Blue Benefits

\$15.00 discount coupon toward a Blue Line Art Products purchase of \$30 or more not available toward subscription. 15% discount on all Blue Line Art Products purchases. Not available toward subscription. 1 FREE classified per issue (20 words or less).

SKETCH MAGAZINE - BACK ISSUES - CLUB BLUE MEMBERSHIP

Attention Sketch Magazine readers! Here's your chance to build a valuable library of comic book creative reference and fill in the gaps of your own Sketch archives. Each issue is a timeless source of useful material and inspiring artwork for the comic book enthusiast, providing time-proven and practical information that creators of all levels will find invaluable.



NEXT ISSUE...

SUBSCRIBE AND SAVE!!!

For \$35.70 a year you can receive valuable information for comic book creators, including tips on writing, penciling, inking, lettering, computer coloring and other technical aspects of the comic profession. There are also many informational articles by successful comic book creators.

Not only do you get six issues of **Sketch Magazine**, which includes the Blue Line Pro Shop catalog - with exclusive collectibles and very affordable art supplies - each subscriber receives a **FREE Club Blue** membership, 15% off all your Blue Line art supply purchases, \$15 discount coupon toward your next art supply purchase, a **FREE** 20 word classified in each issue, **FREE** Club Blue members only merchandise and much more.

SUBSCRIBE TODAY!

And Receive:

- \$15.00 Discount coupon for Blue Line art products
- 15% Discount OFF all your Blue Line art supply purchases
- A FREE 20 word classified in each issue of Sketch Magazine you receive.
- FREE Club Blue membership
- Club Blue members receive members-only merchandise and convention only collectibles

☐ \$35.70 inside U.S.

☐ \$49.00 Canada & Mexico

☐ \$98.00 Foreign

name _____

address _____

city _____

state _____ zip _____

phone _____

email _____

Send \$35.70 to: Sketch Magazine c/o Blue Line Pro
166 Mt. Zion Road, P.O. Box 6426
Florence, KY 41022-6426
859-282-0096 / Fax 859-282-9412
On-line: WWW.BLUELINEPRO.COM



CLASSIFIEDS

Sketch Magazine, the comic book industries magazine, announces that every classified word ad placed in this publication will appear on the Sketch Magazine website at www.bluelinepro.com in addition to reaching your target audience through Sketch Magazine your ads will also reach thousands more on the World Wide Web!

Classified advertising are 25¢ per word, with a \$4.00 minimum. Any space between letters begins a new word.

Classified Display Advertising

Size	1x	3x	6x
Two inches	\$96.00	\$82.00	\$87.00
Three inches	\$169.00	\$161.00	\$153.00
Four inches	\$198.00	\$188.00	\$179.00

Classifications to choose from

2000	Announcements	2050	Inker Wanted
2005	Artist Wanted	2055	Letterers
2010	Art Supplies	2060	Miscellaneous
2015	Associations	2065	Original Artwork
2020	Books For Sale	2070	Penciler Wanted
2025	Books Wanted	2075	Printers
2030	Colorist	2080	Professional Services
2035	Color Separations	2085	Publishers
2040	Comics For Sale	2090	Services
2045	Comics Wanted	2095	Shows & Conventions

SKETCH

MAGAZINE

c/o BLUE LINE PRO
8385 U.S. Highway 42, Florence, KY 41042
(859) 282-0096 Fax (859) 282-9412
e-mail sketchad@bluelinepro.com
website www.bluelinepro.com

ANNOUNCEMENTS 2000

CHRISTIAN THEMED: Bible based comics contact the Edge Studio and Printing, Employment Sales Ministry opportunities harris@arn.net www.thedgestudio.net/#0502

KUT AND PASTE: A family inspired Dad created gallery www.kutandpaste.com/#24

ARTIST FOR HIRE: Penciler/illustrator Creative work at different levels contact Ken Ray for samples gridrunnerx@yahoo.com/#23

B3 1337 go to www.blackstar.com/non-don-7-g37-pwnld/#23

TALENT SEARCH: Artist, Writers, Colorist, and Letterers find a comics gig at Digital Webbing visit us at DIGITALWEBBING.COM/#22

VAGUECOMICS.COM The official home of Fuego Cyberstrip and parti Animals online Strips are updated every other Tuesday and Saturday /#22

WHOOHOO! My first free Sketch Magazine classified ad! I have no idea what to say now. More on this later /#22

THE LONG AWAITED second Withe and Shine comic book is finally out! Go to witheandshine.com to discover more about it! /#22

GOT SUICIDE? Log on to candyappleblack.com Got a pencil? Log on to djezer.com/#22

COMIC SUCCESS! DISCOVER HOW. Request Free Comic Inspiration Study Newsletter J Decatur DMS Enterprises, 3647 Broadway, #5 C N Y NY 10031

CARANO GRAPHICS.COM home of the Christian e comicbook super-hero called vitron. Order or download from site. Visit www.caranographics.com

STERNWORDS PRESS: Online comics and Digital Tales. Featuring The Brothers Brandenburg Wizards for Hire. Visit us at www.sternwords.com/

IF YOU like a copy of my Reflection Newsletter please send S A S E artist Robert Clyde Allen P.O. Box 488 Spencer NC 28159

ORLANDO BAEZ artist of "The Giant Clown" looking to network this creator owned project Email guzman@netnet.net

QUANTUM COMICS tomorrow's greatest comics on line! "There's a saga born every minute!" www.quantumcomics.com

WRITERS/ETC Need people for a new company. Send submissions and S A S E to Freelance 432 Wilson Topeka KS 66616-1152

WWW.STICKLEYANDJONES.COM Daily online humor comic features daily reviews and other projects

AMERICA is great. We are a nation full of hope and dreams. God Bless America, everyone and everything

RAYD! PORTFOLIO online pencil/inker,

colorist letterer web and graphic designer Pre-press knowledge, professional experience seeking more. Fair rates www.geocities.com/raydillon

KISS ME COMIX has two explosive slamin jammin kick butt titles, Serenade Bounty Hunter \$3.00 each 10040 South Lafayette, Chicago IL 60628

APPLE POWERBOOK 1400 for sale Loaded! \$400 plus postage. Photoshop, Quark ect. Contact me if interested. Email artstar@ips.net

WRITER WANTED to develop fantasy story/comic send samples to dnewbold8@hotmail.com

ARTIST WANTED 2005

ARTIST WANTED Aspiring Comics book writer seeks artist for collaborations. I have scripts written. Contact Josh Blair at lmgladimnotagirl@yahoo.com/#24

THREAD MAGAZINE looking for pulp and EC style heavy shadows sharp angles doughev@dayzfm.com /#23

RAGECOMICS.COM is looking for creators interested in doing short stories for an anthology book. Contact joe@ragecomics.com

TIM STILES artist for hire comic books/comic strips experienced 25 years on the prairie visit my portfolio <http://www.geocities.com/stilesgd/index.html>

BOOK FOR SALE 2020

TURN ME ON dead man Shellac Jones River of Love now available \$2.50 + \$1.00 shipping Call 941 365 8048 or www.flyingcar.com

GO READ four FREE chapter of Tony's Sci-Fi novel at www.tonymarin.com/home.html Spread the word

BOOKS WANTED 2025

DISNEY-TYPE cartoonist & aspiring animator seeks how-to books on writing childrens books, comedy animation / video scripts. Adobe Illustrator also wanted jross@waive.net/#24

COMICS FOR SALE 2040

WWW.WRITHANDSHINE.COM Story about an underground DJ and his Guinness loving friend in New Orleans. Two new weekly strips at www.opix.com

STALE INK COMIX is the 2nd revolution in underground comics! Send \$4.00 to P.O. Box 153 Idledale Colo 80453

COMICS WANTED 2045

ALIEN LEGION'S "on the edge" #2 or "One Planet at a Time" #3 Email mustarddragon@msn.com

MISCELLANEOUS 2060

WANTED SOMEONE to help find reference pictures. Will pay. Write, Donald R. Arnold #11926213, 82911 Beach Access Rd L matilla OR 97882 / #24

FREE LANCE ARTIST Specializing in RPG character design. Detailed work done in pencil or ink bocanfreeman@earthlink.net/#25

HELP NEEDED! Artist looking for someone to share ideas and techniques with. Open to all styles. William Lindley 822934, 1300 FM 655, Rosharon TX 77583 /#22

ART WORK tips and suggestions wanted. Please write me at James Bush 126884 6246 Lambie Rd. Suisun CA 94585

FREE "Devil Boy" stickers Send S A S E to Vhuast P.O. Box 66337 Burien WA 98166-0337

ARTIST LOOKING for publisher, really good prison artwork for sale. Write for samples Jesus Garcia #C51997, P.O. Box 7500 C9/220 CA 95531

CHILDREN'S BOOK Writer and illustrator looking for company to publish books through. Contact at unclepanda31@yahoo.com

REFERENCE VIDEO Renaissance swordfighting 96 Minute video from England \$40.00 check money order Call Harold at 614 231 8339 for details

ORIGINAL ARTWORK 2065

Tired of Hallmark's Show you care with cards that kick ass! Chris Hobdy #94867 Box 600 Canon City CO 81215

PENCILER WANTED 2070

ORLANDO BAEZ artist will pencil pin-ups from Super Heroes etc. E. Mail for price and info guzman@netnet.net/#24

PROFESSIONAL SERVICES 2080

WWW.STATEOFMINDAPPAREL.COM Custom screenprinting and artwork, illustration. Turn your creations into wearable apparel custom design available sirkuss@hotmail.com/#24

GRAPHIC DESIGN & MARKETING Logos, brochures, magazines, web sites, and more. Comic book & character sketches, concepts and more. HESTERDESIGNS.COM/#22

EZZELL DESIGN COMPANY Cover art, pin ups illustration and ink EZZELLDISIGN.COM or contact Nathan "E/" Ezzell at 804-932-4029 or artist@ezzelldesign.com/#22

GRAPHIC DESIGN, illustration, flattening, coloring and more! Contact Tania Design at tania_design@hotmail.com -or- http://tania_design.tripod.com/

EXPERIENCED professional, comic book, pencil/currently available. Experienced with inking and Photoshop gray scaling. Skilled

storyteller for more information see www.storystudios.com

CARICATURIST available to work through mail. 20 plus years experience. NCN member. Contact Kent Roberts at caricaturist@webtv.net

GLOBAL ROCKET STUDIO, illustration, logo, storyteller, poster painter, inker, penciller, writer graphic artist 2320 Minnesota Avenue S.E. Washington D.C. 20020

PUBLISHERS 2085

OWNA PUBLISHING COMPANY for \$152 Free details Priority Profit Press P.O. Box 8028 Lewiston, Maine 04243 8028 /#22

COMIC ARTIST GUILD (CAG) Artist's/Creators our 3rd Anthology is available this December! Be sure to check it out www.comicartguild.com/#22

FIND OUT What all the Buzz is about www.colburncomics.com you won't believe your eyes

SERVICES 2090

ALWAYS LOOKING for new artist to collaborate with! www.artwanted.com/nhm is my page. I write pencil ink, color and letter / #0502

AMAZING PENCIL and inking talent, but no experience yet. Really love inking please contact 917 299 4161 / #24

JUST STATING! will pencil, ink, or computer color. Richie Kelly 7133 E. Jenan Scottsdale, AZ 85254 (480) 991-5730

SHAWN COOLIDGE: CARTOONIST for hire. Pinups, poster art will draw panels on 8 1/2 x 11 up to 11 x 17. Commissions available email at americanflatire@ex.com/#22

AVG Studios free lance artist available for hire. Comic/Gothic/Horror. Pencil/ink/painting. Contact johnnewton@hotmail.com AITN JN3 (360) 373-2157 <http://avg.8m.com>

UNIQUE ARTIST! Penciler/inker for Samples write or call Scott Ando 358 Burger St. Toledo OH 43605 (419) 698 9523

WORK WANTED 2195

UNIQUE STYLE ARTIST! Penciler/Inker. Wide Range Of Talents. Looking For Big Break. For Samples Contact Scott Ando At teebow124@aol.com

SUPRHERO pencil/artist/creator looking for his first big break. Email mikensullivan@aol.com

SKETCH MAGAZINE SUBSCRIBERS
REMEMBER TO USE YOUR FREE CLASSIFIED.

COMING SOON ...

WWW. **MYSTIC**
REALMz

COLOR ONLY
SEEN IN DREAMS.

COMICS 2 CARS

COMIC BOOKS • ART SUPPLIES • SLOT CARS • NASCAR COLLECTIBLES

We carry a large line of
comic book art supplies
including the complete line of
Blue Line Pro products.

We have a huge selection of Manga art
supplies including nibs, inks and screen
tones.



166 Mt. Zion Road, Florence, KY 41042
WWW.COMICS2CARS.COM



FM International, Inc.

913 Stewart Street
Madison, WI 53713
608-271-7922
608-271-8143 fax
WWW.FMINTERNET.COM
questions@FMlnternet.com

Carring the full line of Blue Line Art Products.
Wholesale Only.

AUCTIONING COMIC BOOK RELATED MERCHANDISE

COMIC BOOKS, POSTERS, CARDS, TOYS,
RACING DIE-CAST, ETC.

powered by eBAY AUCTIONS
www.ebay.com

Search by seller.
comics2cars

BLUE LINE PRO GRAPHIX

**QUALITY AND AFFORDABLE
DIGITAL PRINTING
WITH NO MINIMUMS!**

STANDARD SIZED COMIC BOOKS
(Color or Black & White)
TRAVELER SIZED COMIC BOOKS (8" X 5")
TRADE PAPERBACKS
PROMOTIONAL POSTERS and FLIERS
TRADING CARDS
ARTISTS CONVENTION SKETCH BOOKS
-TRAVELER SIZED (8" x 5") stapled bindery
-STANDARD SIZED (8 1/2" X 11") glued/taped bindery
BLUELINEPRO.COM / phone 859-282-0096

DAVE DORMAN ORIGINAL ARTWORK FOR SALE

WWW.DORMANART.COM



AFTERBURNCOMICS.COM

Business Cards

Advertising Rates:

1 issue \$50.00,
3 issues \$45.00 per,
6 issues \$40.00 per.

Double Business Cards:

1 issue \$75.00,
3 issues \$67.50 per,
6 issues \$60.00 per.

Sketch Magazine Business Card Ads.
8385 U S Highway 42, Florence, KY 41042
E-mail: sketchbcardad@bluelinepro.com



The business truly benefits when our pool of writing talent represents all kinds of people. But true diversity means a lot more than that.

DEADKID (C/TM) 2004 Tom Bierbaum. All Rights Reserved.

Tom Bierbaum's **The Universe at Your Finger Tips** Thoughts on Scripting Comic Books **Who's a Real Writer and Who Isn't?**

In this, my "silver anniversary" 25th column for Sketch, I wanted to address the question of who truly is a writer and who isn't and what kind of person should become a writer.

The answer isn't complicated and those of you who know my point of view probably know what's coming, but I think it's an important and interesting question.

To illustrate what I'm talking about, let me relate a somewhat self-serving story from my distant past. It was a year or so after I'd left one of my jobs as a newspaper reporter. I was invited to have dinner with the guy who replaced me because, I was told, he'd gone through the back issues and become a big fan of my work. I was surprised to the point of suspicion because I knew this guy who'd replaced me was very different from me. I was a careful sort of reporter who mostly tried to get along with people and he was a gadfly type who relished stirring things up. I was a polite non-smoker and non-drinker and he was into what you might call hard living.

As our dinner progressed, it became clear his admiration for my work was genuine — to my relief, this wasn't some gigantic practical joke at my expense. At one point, though, he expressed puzzlement, saying, "How can a guy like you be such a good writer? Writers are supposed to be alcoholics and cynical and bitter and you're nothing like that."

Now beyond doubt, the great writers he was thinking about were not only bitter, cynical alcoholics, they were also far better writers than I'll ever be. But his question illustrates something we need to keep in mind — most of us have a mental image of what a great writer is supposed to be, and we can hold ourselves back and hold the medium back if we don't recognize this as a fallacy and work against it.

So with that as a preamble...

1. What does it take to be a “real writer?”

I think there are two levels to discuss here. To be a writer, a real writer, all you have to do is write out of a desire to write. Yes, jotting down a shopping list doesn't make you a writer, but if you spend an extra five minutes on a thank-you note to make it interesting and entertaining to its' intended audience, in my book, you're a writer. You're applying yourself to the craft of communicating effectively through the written word. Beyond that, there's the level of professional writer, which requires that you get paid by someone for what you write. It can be an article in the newspaper, a real estate listings or the blurb on the back of a box of Wheaties.

If you do it well enough to be paid for it, you're a professional writer. Some of us might want our club to be a little more exclusive, blanching at the notion of the guy who scripts the Old Navy commercials getting admission into the same fraternity as the great novelists. All I can say is that anyone who can master the art of selling something in 20 and 30 second snippets can teach a lot to those of us who take thousands of words to get our points across.

2. You don't have to be a good writer to be a writer.

In a way, I'm expanding the definition too much. A kid who picks up a guitar isn't a *MUSICIAN* until he's achieved some mastery of the instrument. My kids love to invent little improvised “magic tricks” that are as endearing as can be, but they really don't fool anyone. This very slight sleight of hand doesn't make them magicians.

So clearly there are a lot of people I'd define as writers who haven't necessarily developed any meaningful writing skill. But unlike music and magic, writing is very closely related to things almost all of us do — think and talk. Sure, you've got

to master a few basic rules of grammar and punctuation to write competently, but good writing is a lot more about the ideas and intelligence behind the writing than the punctuation. A good editor can correct the grammar of an intelligent essay a lot more easily than he can add intelligence to a correctly punctuated but dull-witted essay. And I resist the notion that you have to be “good writer” to be a real writer. I think many times our definition of what's good and bad has less to do with the actual quality of the thoughts in the writing than with individual taste and prejudice

3. Good writers should expand boundaries, not reinforce them.

Re-affirm the human spirit or not re-affirm the human spirit, disturb it's audience or not disturb it's audience — we start turning writing into something that regurgitates what went before rather than something that explores all ideas and universes. You turn writing into something that's repetitious and reflective of a set point of view. And no matter how important and valid that point of view may be, you're going to quickly start falling out of touch with everyone who isn't on that same wavelength. I think this is pretty much what happens when comic books, rock music, science fiction and other forms of entertainment find their audiences aging with them and younger people just not joining in. A creative community gradually starts defining what's good in restrictive forms, often abandoning the innocent qualities that once got their younger selves hooked in the first place.

That's one reason why working with Keith Giffen on the Legion back in the early 1990s was such a treat. He and the editors actually brought us on because we were different than Keith. He was best at very intense, cynical and dark depictions — what has played best in comics in recent

decades — while we had strong ties to the bright, fun, idealistic roots of the Legion. Our team proceeded to generate what may have been the darkest chapter in the Legion's long history, but with my wife Mary and me having a lot of input, there was still a real undercurrent of idealism and old-fashioned Legion spirit in the mix.

The universe fell apart around these Legionnaires but they didn't stop being the heroic group they'd been throughout their history.

4. We're talking about a lot more than just diversity.

It sounds trite to even bother to make the point that our pool of writers should include people of both sexes and all races, creeds, classes, politics, age groups and so on. I think few would disagree that all groups should be represented and encouraged to express themselves openly and vividly as writers.

But this goes deeper than that. If the only way a woman or a black man can get a job is to write the same kinds of things as the white males already in that medium, then we really haven't accomplished much. On the other hand, a medium that's truly challenging itself all the time is going to provide a much more meaningful, potent forum to those female writers or black writers or any other kind of writers who manage to break in. And whatever a writer's background, he or she can do great things for all people if this writer is working in a medium that isn't restrictive and narrow. A white writer can explore issues very important to the black community; a Jewish writer can present a compelling case for the Palestinians; a woman writer can unlock secrets of the male mind; a liberal commentator can stand up for an unjustly maligned conservative, and so on.

In fact, my personal and quirky definition of a good writer requires the ability to truly understand the perspective of those who are

different than himself and to have as an overriding goal the advancement of everyone's interests, *ESPECIALLY* those different than himself. In my mind, writing that doesn't aspire to that, no matter how pretty it may be, isn't accomplishing much. I mean, many children and many adolescents can generate remarkable feats of intellect to advance their self interest. Becoming an adult and writing on an adult level means working those wonders not for one's own interests or even the interests of one's group, but for the common good.

5. So who should become a writer?

As I said, you know what I'm leading up to. People from every strain of human existence should feel absolutely encouraged to write. Our culture only becomes richer when the pool of ideas we're all contemplating becomes wider and more diverse. The fact is, true talent doesn't come in a predictable package and isn't incubated in certain schools or social circles.

Here's what true writing talent is: intelligence coupled with a passion to communicate and a skill at doing it clearly. And of those three qualities, only the third one involves much "book learning". The rest is just what you're born with and what you choose to do with it. Any literate person from any background who has got a basic ability to use the language can become a great writer.

6. How do I know if I'm suited to becoming a writer?

It's simple — if you're driven to write, you're suited to becoming a writer. If you don't really care one way or the other, then look for something else that generates more passion in you. If you really need to write, you simply will start writing and, bingo, you're a writer. That doesn't mean you'll ever have what it takes to get paid to write, but then, there are millions of guitar strummers out there who never

become professional musicians. Many of them keep doing it, though, because they're driven to do it. And if you're truly a writer, you'll keep doing it whether you get paid for it or not.

There is actually a test I've come up with to see who's a "real" writer and who isn't. If you ever attend a comic-book panel at a convention and see who talks the most and the longest, it's almost always the writers. If an artist fights the writer for equal time, I can almost guarantee that eventually (if not already) that artist will be doing some of his own writing. For better or for worse, writers have something to say and enjoy saying it, whether in print or at a public forum like a convention panel.

I'm not saying there aren't shy writers out there. I'd love to find one someday who really is genuinely more interested in what everyone else has to say than what he has to say (I think Roy Thomas is as close as I've met to a writer with this great quality). I'm probably one of the shyer writers, and will remain quiet in some circumstances until I feel pretty secure and accepted. But when I do feel a margin of safety, well, Katie bar the door. You want an opinion on something? I'll have it. And that's really what being a writer means. Having something to say.

7. Try to make what you have to say worthwhile.

Of course, a lot of people are very free with their opinions and are simply tiresome. Other people are very free with their opinions and are considered great writers. What's the difference? Sometimes it's a matter of perspective.

The guy who might seem like the biggest blowhard in the world to most of us might be a hero to someone who's discovering something new and eye-opening in what he's got to say.

But over the long haul with most people, what separates the opinionated people who are blowhards from

the opinionated people who enlighten the world is the quality of their opinions. Saying President Clinton or President Bush is a jerk doesn't do anyone much good. But criticizing or praising either President by discussing his record and policies with authority and insight makes you someone worth listening to. If you want to be a writer — a writer worth reading — be a student of the world and form your opinions based on intelligent observation and a broad base of information. Don't just try to sway the reader by stating your opinion more aggressively than the other guy; try to present information that will enlighten.

One sign of maturity is the realization that zealotry is not a sign of deep conviction but a sign of insecurity. The people who are truly the most secure and confident in their viewpoints are the people who are most tolerant of disagreement.

8. When should an artist become a writer?

To all of you artists out there who think you may want to write your own comics, all I can say is: Don't take a job away from a writer unless you're truly driven to write. Simply wanting to be able to choose for yourself what you'd like to draw is no reason to eliminate a member of your team who has something to say and replacing him with half a member of the team who really doesn't have anything to say. If your motivation isn't your desire to express ideas but your desire to draw what you feel like drawing, try to work with the writer and get him to present his ideas in ways that more closely coincide with what you want to draw. If he doesn't cooperate, I'd work toward finding a writer who *WILL* cooperate before I'd make myself the writer in a case where the passion to write isn't inside you. And there's no rush. Issues and ideas that just don't mean much to you today may come into clear focus five or ten or 15 years down the road and

you may be ready then to become a real writer. Better to wait until you have something to say than to make a sophomoric statement that a decade later may end up directly contradicting a wiser judgement you eventually form.

All of that said, many artists are great writers and their understanding of comic-book visuals can be a gigantic advantage in understanding comic-book plotting and scripting. Even so, collaborative energy — the synergy that occurs when two creative minds prod and inspire and challenge and compromise — is reason enough for an artist to think long and hard before he decides he'd rather work without a writer.

9. Who SHOULDN'T become a writer?

Honestly, nobody should feel discouraged from pursuing writing. But the people I'd just as soon see push themselves away from the keyboard are the liars, haters and cheaters. Writing is a noble profession when your goal is to uplift humanity and writing is a corrupt profession when its goal is to

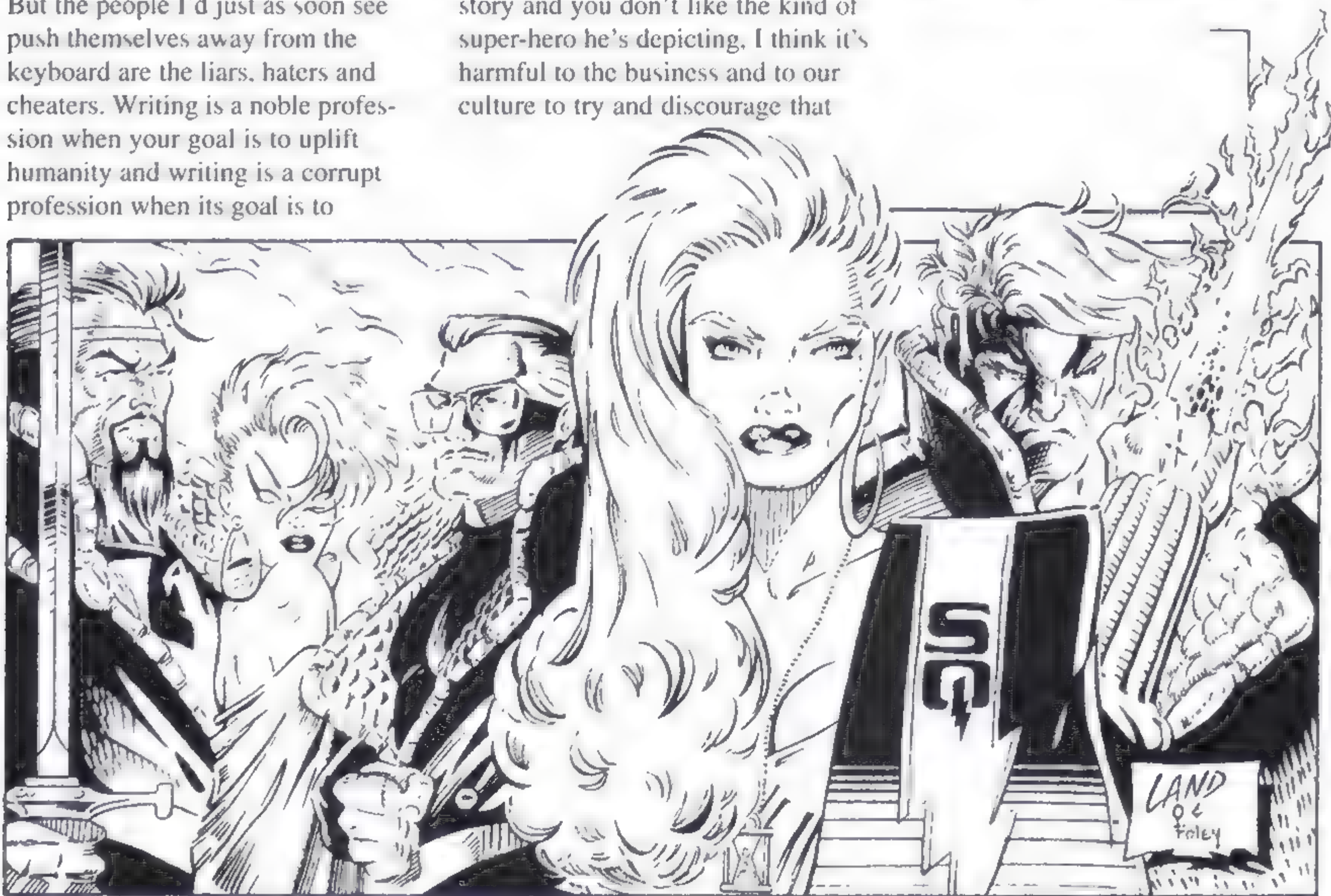
advance one's self interest by taking advantage of or deceiving others.

10. Does supporting diverse voices mean having to support those voices with whom we disagree strongly?

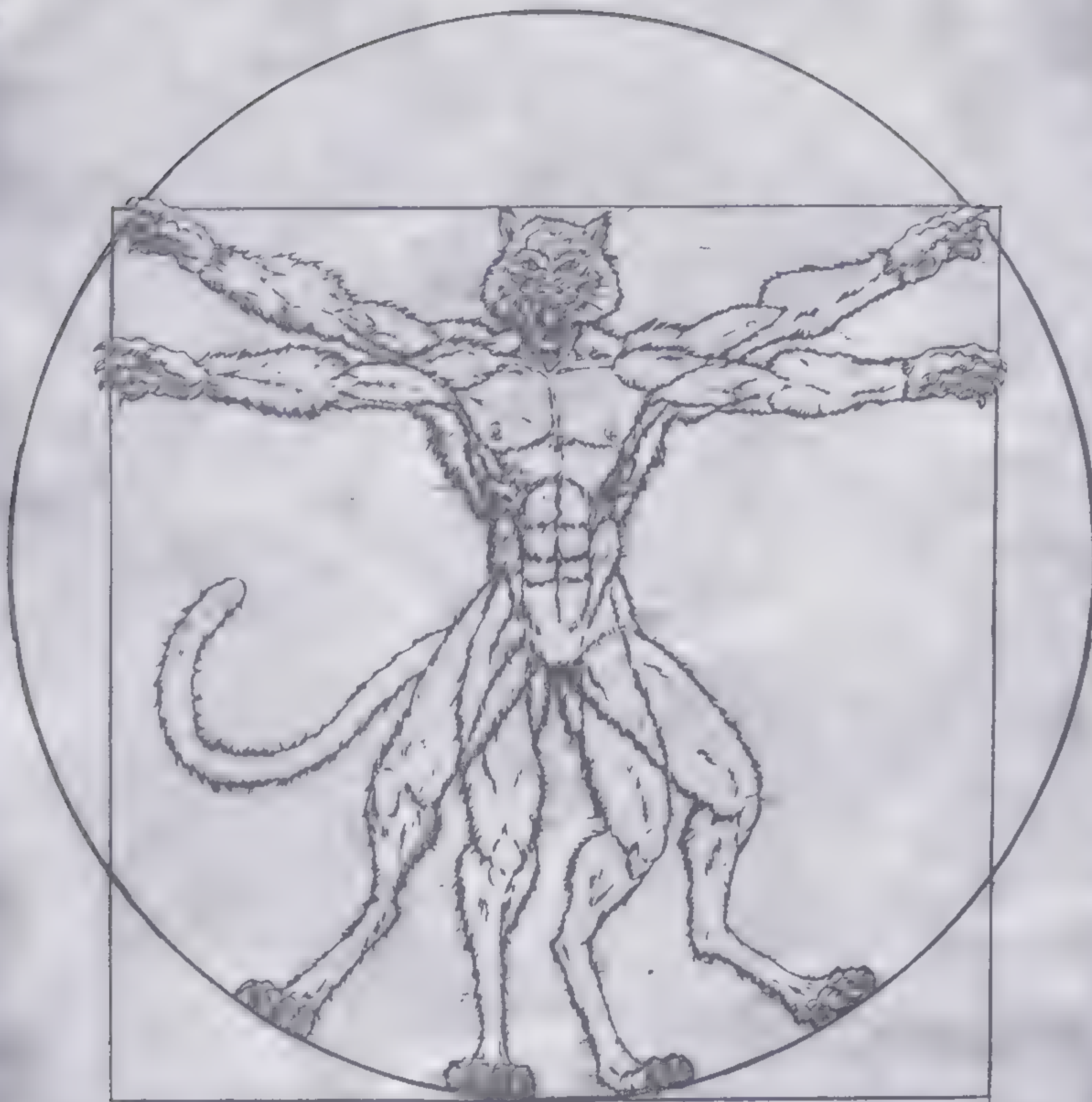
No, embracing diversity isn't the same thing as remaining silent when you strongly disagree with another writer, though the exact line that separates one from the other is a judgement call. Communities of writers should embrace and encourage diverse points of view, but there's nothing wrong with speaking up forcefully against those who misuse the craft to promote dishonest and hateful ends. Don't confuse the encouragement of diversity with acquiescence to bullies and crooks. Freedom of expression doesn't mean freedom from criticism, and the worst ideas should get the most criticism.

If somebody writes a super-hero story and you don't like the kind of super-hero he's depicting, I think it's harmful to the business and to our culture to try and discourage that

writer in hopes you won't have to see stories getting published that you don't like. But if that person is writing a story full of distortion and falsehood to try and convince people, for instance, that a certain ethnic group is evil, I think you benefit the business and our culture by challenging that writer and actively discouraging him, not from writing itself but from writing hatefully and dishonestly. If we want this society to make the best choices from among all the ideas out there, we need to both knock down the barriers that keep some valid points of view from being expressed and at the same time make sure the flaws in hateful and dishonest ideas are as aggressively examined and critiqued as the flaws in any other ideas. Writers do make a difference in this world for better or worse, and taking this kind of approach just might help us make a difference for the better.



Artwork by Greg Land StormQuest © and TM Bobby Hickey All Rights Reserved



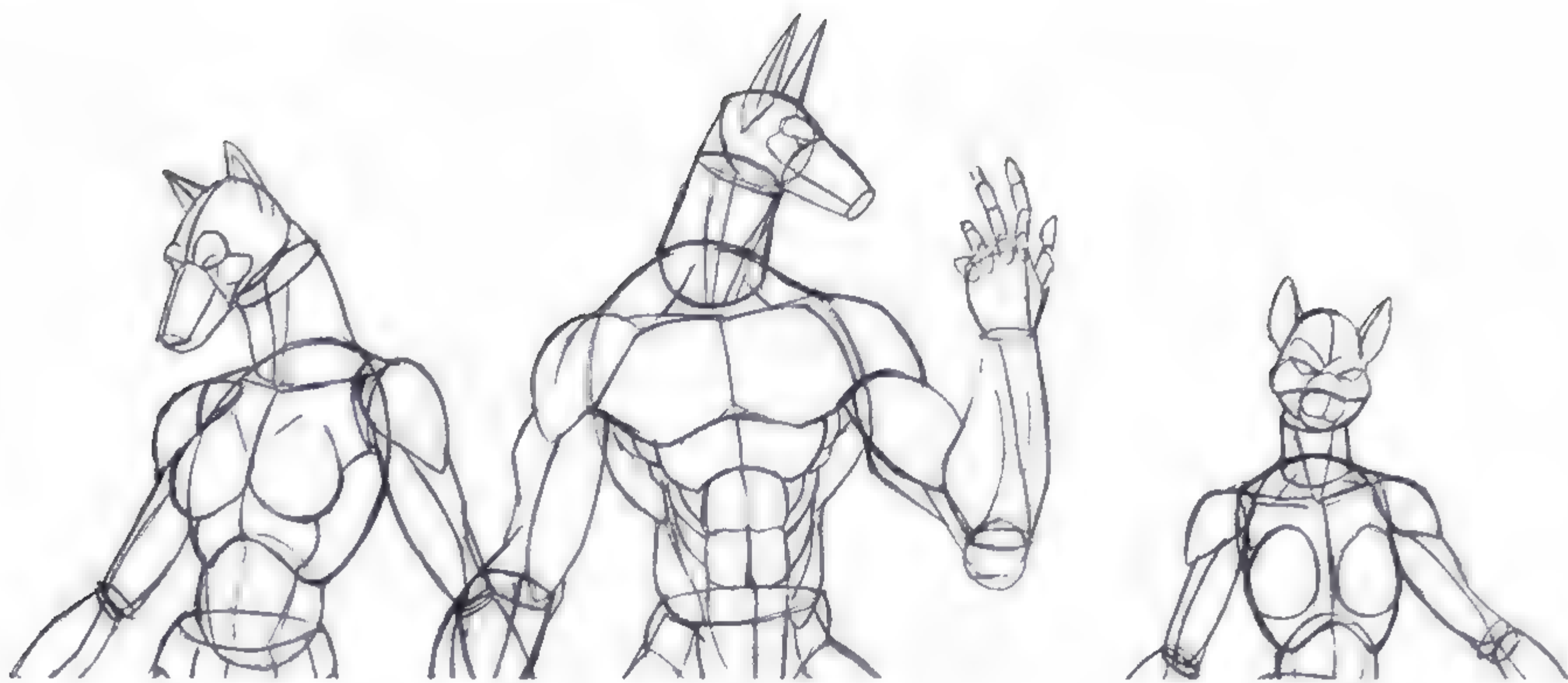
Steve Miller's **Design Your Own Animal Kingdom**

Have you ever wondered what it would be like to fly like a bird? Or swim to the ocean's depths like a fish? Or how about run as fast as a cheetah? Apparently you are not the first to wish for these wonderful abilities; for as long as there has been recorded art there have been drawings of fantastic half-man / half-animal creatures.

Anthropomorphism is a big word simply meaning to give the qualities of man to things like animals, or inanimate objects.

Anthropomorphic characters are found throughout popular literature from the works of fantasy novelists like J.R.R. Tolkien and C.S. Lewis to children's classics like *The Wind in the Willows* and *The Red Wall* series. Movies have made extensive use of half-animal people in films like *Creature from the Black Lagoon* and *The Wolfman*. We've even been treated to a vision of a completely ape-man society in the numerous *Planet of the Apes* movies.

Today anthropomorphic characters run wild in comics, video games, toys, novels, television cartoons, and "furry" conventions. Genetic mutation, a science experiment gone awry, lycanthropy, or cosmic rays; whatever the reason, something has caused these people to stop being merely human and be transformed into fantastic half-man/half-animal creatures!



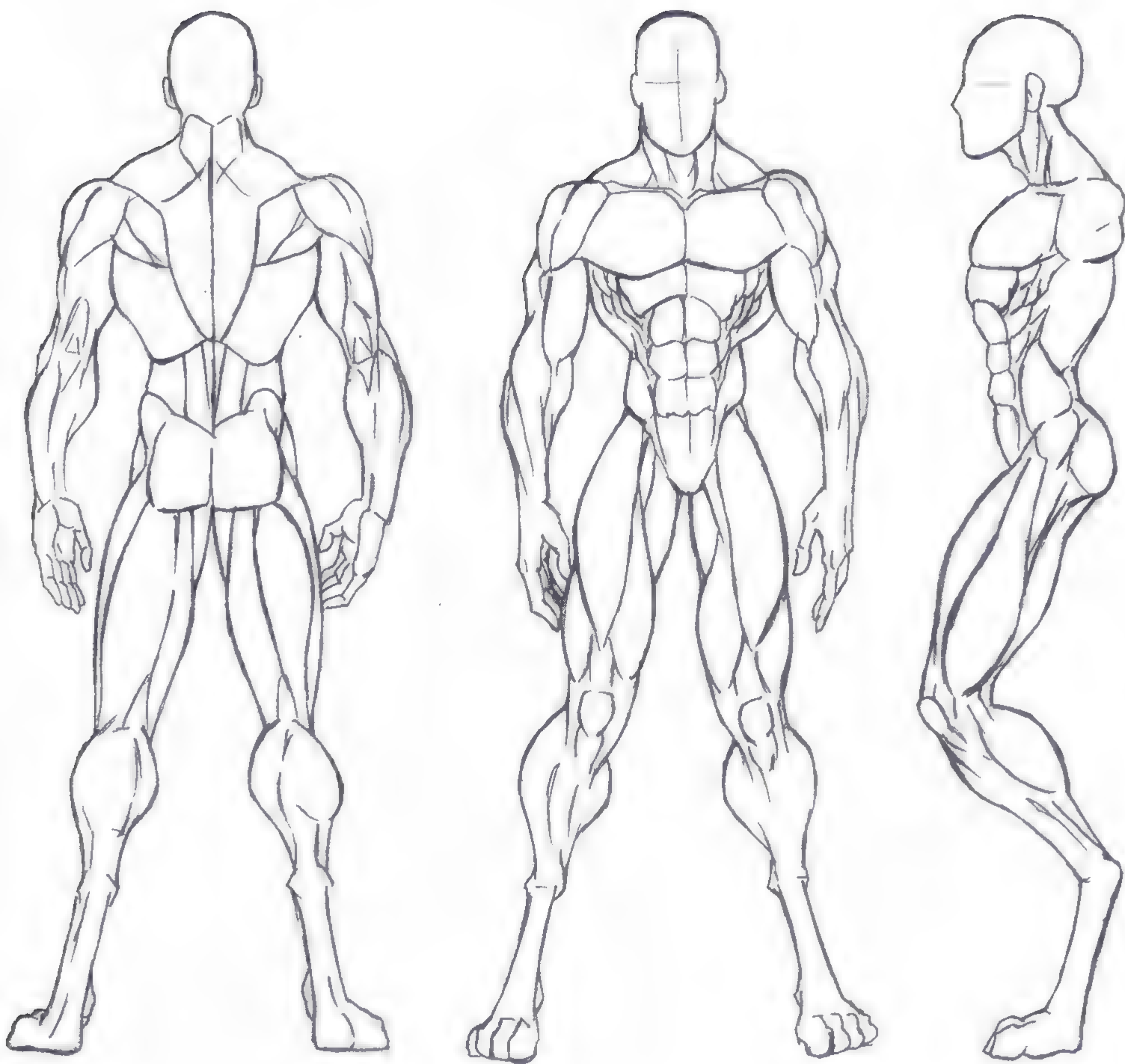
You will be building off of a basic human design, but you will want to modify your character with the specific animal traits. When possible get photo reference or study the animal directly from life. Pay attention to the shape of its snout, tail, wings, paws, claws, ears, fins, fur, beak, or whatever characteristics most clearly come to your mind when you think of that animal.

It is a good idea to practice drawing the animal by itself a few times before trying to incorporate it into your final character design. This will make it easier to fuse together the animalistic with the human as well as position your figure in an appropriately animal like pose.



Make it Solid

Once you are comfortable with the elements you wish to incorporate look at them closely to determine the foundational simple shapes. All objects in reality are made up of three dimensions: length, width, and height. If you are drawing a character with a snout like a dog or a cat you will be using a cylinder split in two for the base shape. Learning to see objects with mass as they truly are is the key to giving your objects a sense of solidity.



New Breeds Mean New Legs

Man is a biped, which means people move about on two legs. Most animals move about on all fours; they are called quadrupeds. Look at the drawings of a man's skeleton and that of a dog's. When the dog stands on its hind legs it is mimicking the posture of a biped. When a man is crouched over, like a runner just coming off a racer's starter block, he is in a similar pose to that of a quadruped. Notice the similarities and the differences between the two skeletons. Pay especially close attention to the basic bone structure in the dog's hindquarters, it is designed to facilitate movement on all fours. Notice what would be the wrist and heel joints on a human are actually closer to a "second backwards knee" joint in their function on quadrupeds. Incorporating this dramatic difference in anatomy will immediately make your character more animalistic.



Once you have the basics down start experimenting with different fantastic human/animal combinations. The wilder the better!

If you are interested in learning more on designing fantastic animal creatures check out *Freaks!: How to Draw Fantastic Fantasy Creatures* from Watson-Guptill by Steve Miller. It contains wonderful examples from notable comic luminaries like Art Adams, Brett Booth, Todd Nauck, and Mitch Byrd.

McClintz/Animals biped characters copyright 2003 Brett Booth Kindred 2 Characters Copyright 2003 Wildstorm Comics

Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to sketchletters@blueonlinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

Sketch Magazine,

My name is Douglas and I'm a serious artist seeking to publish my own comic book. Yeah, yeah you've heard it all before.

But I do want to start my own comic book. I have drawings, plates, etc. All I seek is the information on "how". Which book would I seek out to start??? Please reply.

Thank you Sketch!
Douglas Pope Wilson

Douglas,
Starting with Sketch was a good beginning. Now you may want to check the different books that Blue Line Pro offers in their catalog inside of each issue of Sketch. There are too many books to tell you the ONE that could help you. I'm not sure what you mean by "plates". Do you mean comic book art boards? Check BLP's catalog for books and supplies.

Dear Sketch,

I was wondering if the CREATE YOUR OWN COMIC BOOK product tells how to make accurate comic book squares for filling in art and ballooning what the characters are saying. I've been searching all over the website, and I haven't found a tool that makes accurate comic book squares.

By accurate comic book squares do you mean panels? If you're using comic book art boards they have marks on the side that help you to make even panels. Since your panel size and placement will vary from page to page, once you decide the size, shape and placement you need, just use a T-square and the side markings as a guide and draw your panel borders on the art board.

B.

Well done, love the informative articles. Best - mh
<http://www.matthaley.com>

Matt,
Thanks, we'll take all the praise that we can get.

B.

Dear Mr. Tom,

I have been a reader of Sketch Magazine from issue one. I have been enjoying your articles right from the beginning, hoping it would come in use when the time was right. The time might not be now, but I am going for it anyway.*L*

I am currently re-reading all of your articles and kinda squeezing them down to point form just for quick reference. I am starting to write scripts and I wanted you to know that I am going to try and

use your tips and advice to try and avoid as many pitfalls as possible.

I also wanted to ask if there are one or two scripts you would not mind sending my way so that I can study them. Or maybe point me in the right direction on the web where some are available (I have had quite a few disappointing searches).

Thanking you in advance and I will share whatever I come up with you.

-PJ

You want scripts? Scripts you shall have! Chuck Dixon has been kind enough to post over a dozen of his scripts on his web site. (www.dixonverse.net) Go to the vault section. It is a great exercise to draw your own version of the script and then compare it to the published version. You can also check out the Powers Scriptbook by Brian Michael Bendis. It contains eleven scripts. Different writers approach scriptwriting in different ways. Compare and contrast the different script styles of different writers. Remember, there is no one single industry standard for script writing.



Bobby Hickey's **Conventions as Promotions**

Now it's time to take a look at your convention setup and display. The average small press table is covered with copies of books for sale, along with various other posters and products, all lying flat. In the excitement of attending the con, an attractive display is often the last thing on your mind. It needs to be one of the first. As convention goesers continue to walk by their tables without pausing, many artists scramble to find some way to make their table look more attractive. Remember, you have only a few precious seconds to grab their attention. A little bit of planning ahead will make the job easier.

Line-of-sight is very important. If the convention attendees can't see something that grabs their attention when walking by then you won't have a chance to show them your work. Hanging posters from the front of the table will work from a distance, but once they walk close to your table the posters disappear below their line-of-sight. People browsing at your table block these posters from other potential customers. Customers leaning against them when they are looking at your work can damage posters. Many times you don't realize that the poster looks bad until you get a chance to leave the table.

A background display is the best way to get and keep attention. It can be seen from a distance and can help someone locate you. It is a quick and easy way for you to identify yourself and your product. Not everyone at every con will be interested in every book, but people will be able to see for themselves that your book is one they might like to check out without making the commitment of walking up to your table.



Check with your con organizer to see if displays are permitted and what restrictions they may have on them, such as size limitations. If everything is a go, there are several things to think about.

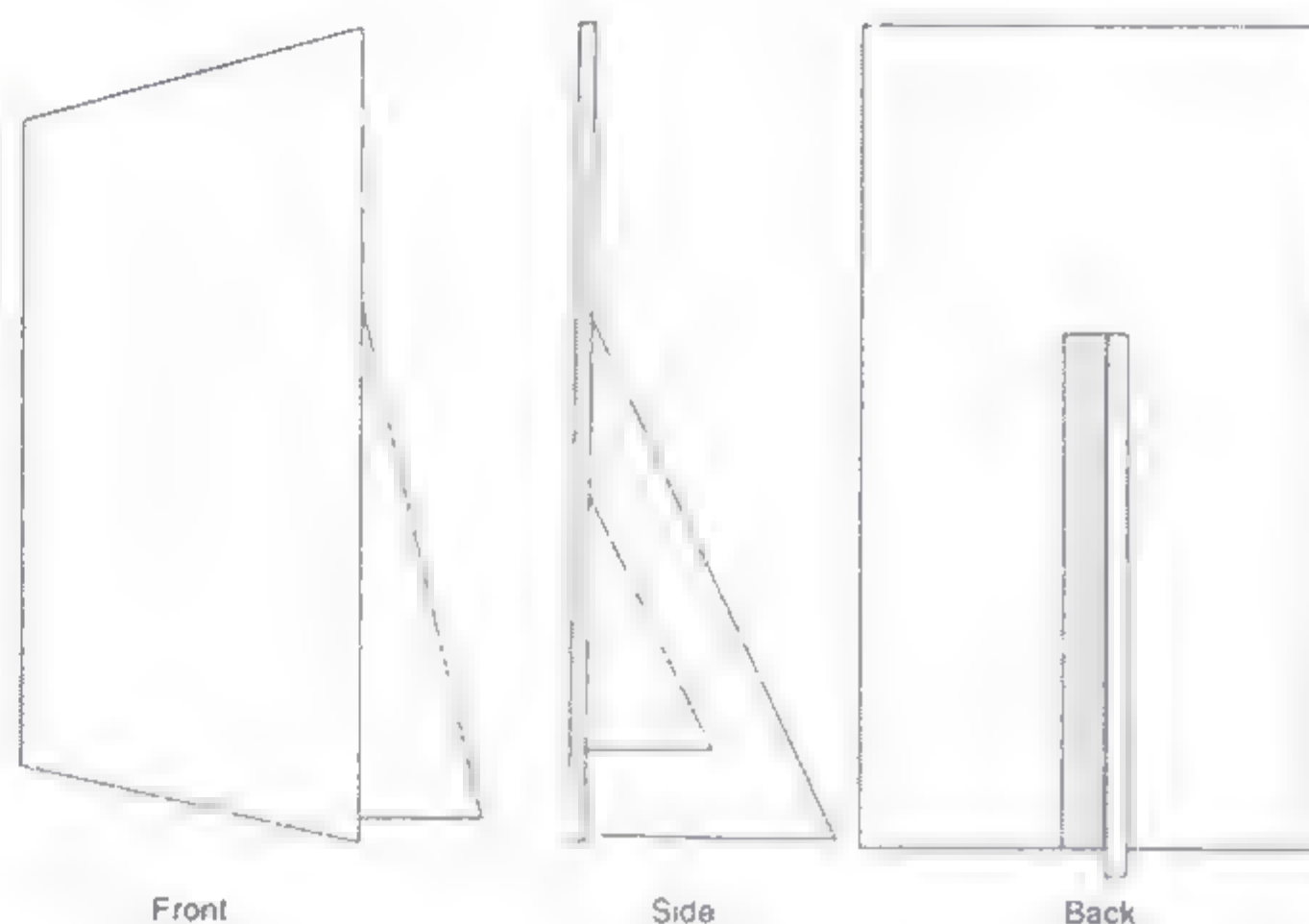
A single image always works the best. Why? When you walk down an alley of the convention you are assaulted with literally hundreds of images. If your display is crowded and includes many images, then you just added to the overload. Less is more. Your best single image gives you your best chance to raise interest and to create an impression that people will remember. Color is important, both to stand out and to create a lasting impression. You can use a simple color image, such as a large company logo. Create a large color image of your book's cover. Attach it to a piece of foam core or card board. The size is up to you, but be aware of your transportation limits. If it doesn't fit into your vehicle then you will be faced with shipping costs.

You will need a way to put up your display. Don't plan to "come up with something" at the con. Bringing something as simple as an easel can solve your "how can I hang it" problems.

If a display or back drop isn't allowed, then getting your product up off your table top is your first and last chance to capture your future readers. The one single item that I make sure that we have in our convention box (a small box that includes a razor, knife or box knife, packing tape, business card holders, etc.) is a pack of cardboard easels. These are easily attached to a piece of cardboard (or even directly to the book when I've forgotten to bring bags and backing boards). Most of the ones that we pick up are pre-taped, which saves time.

We recently picked up some tabletop racks for displaying several books at one time in a small amount of space. The racks that look the nicest are the long racks that offer three or four shelves that can face out your books or prints. A small spinner rack works great but they are hard to find. Any of these will make it much easier for a passerby to glance over at your book and give you a chance to snag some attention.

Remember that not everyone will like your comic book. If you think creating a comic book is hard, finding your core group of readers is three times harder. Just keep in mind that you build it one reader at a time.



You can make your own easels or purchase premade ones from an office supply store. Use double sided tape or rubber cement to attach the easel to your board or sleeve.



Hilary Barta's

The Shadows Know

This occasional column will be about telling a story in pictures. I don't claim to know it all, or to be the best. But each time I start to draw a comics page or illustration, my goal is to tell the story clearly. I intend to show that each panel, each figure or object you draw—even each line—can help tell the story, or, conversely, hinder that story. The use of solid blacks and shadows in drawing is one of the best ways to help tell the story clearly and effectively. This column will focus on the use of shadows. The shadows know!

The Illustration

Return once again to that familiar far flung hostile planetoid, where our intrepid and square-jawed intergalactic mercenary is about to dispatch the drooling alien menace. First, I feel sorry for the alien. It hardly seems fair that he doesn't have a gun. So how come the alien is the "menace"? And why is he the "alien"? This is HIS planetoid—the intergalactic merc is the alien! And maybe he's drooling because drooling is his way of sweating, the same way dogs sweat. And maybe he's sweating because some intergalactic mercenary nutjob has been shooting at him!!!

I made the merc big and solid to show he's in charge. He is the hunter. Besides, I like the big rugged type of merc—the skinny ones die too darn quick. Having him cast a shadow on the rock the alien is hiding behind does three things: First, it adds a feeling of depth to the drawing. Second, it helps make our merc seem that much more solid and threatening. And third, his shadow helps tell the "story" of the drawing, that the merc is hunting the alien. The shadow of his gun hand "points" at his quarry, the hiding alien.

In fact, the composition points from left to right at the alien in several ways. The diagonal background lines of terrain and the diagonal foreground line made by the rocks and drool (or blood, if you have a nasty imagination) intersect at the feet of the alien. Also, the diagonal formed by the merc's upper arms, and the diagonals formed by his legs form a right "arrow" which points toward the alien. The line of bullet-holes leads to him. Even the rocky outcropping which he is cowering behind is leaning slightly towards the alien. The entire composition leads from the big bad merc on the left to the poor widdle alien on the far right.



The alien is mostly in silhouette, caused by the shadow cast by the rock. This places him behind the rock, clearly showing that he is hiding behind it. The shadowing also obscures much of his anatomical detail, letting the viewer use their imagination to fill in the shadowy bits. This dramatic shadowing probably makes him seem a bit creepier than he would appear if he was fully lit. So, even though it is the alien who is in jeopardy here, he is still the monster of the piece and gets stuck with the monster lighting.

So, all in all, this drawing is not in the least bit fair to the poor drooling alien! Maybe his drool is a toxic acid, and he can spit on the merc before the merc shoots him. I certainly hope so.

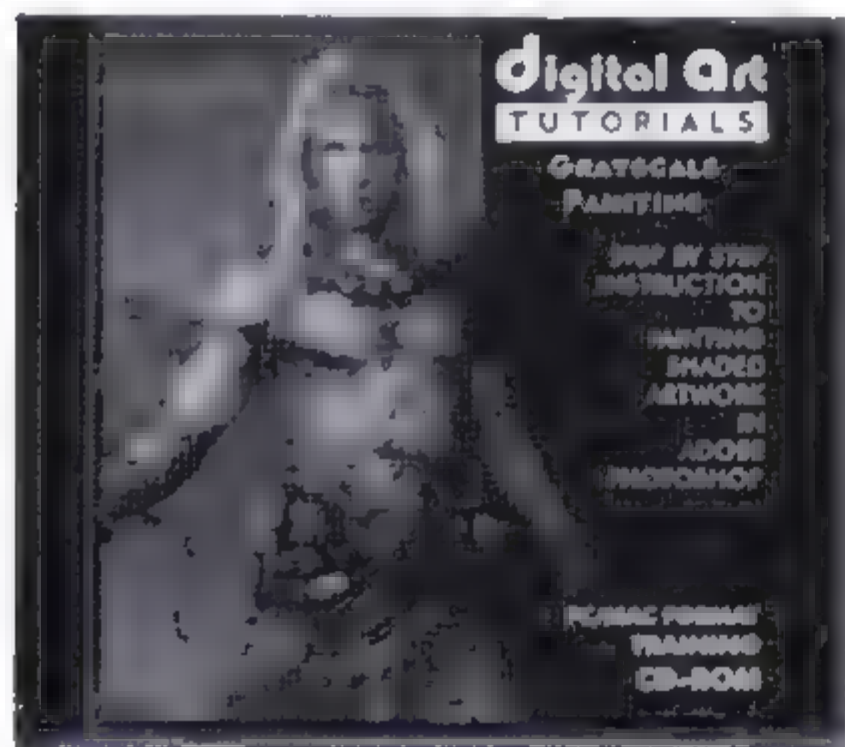
Inking

I inked the drawing with a Pentel Colorbrush dipped in India ink. The ink bottle is getting all dry and crusty, and the ink has gotten all thick and black, just the way I like it for inking cowering aliens. Some of the hair from my dog gets in the ink and makes the work extra chunky!

That's it. Not very exciting tech-wise, but sometimes the truth is not very sexy. Do you want me to lie and make stuff up just to sound interesting? Get outta here!

copyright 2004 Hilary Barta

BOOKS, TOOLS, ETC.



Digital Art Tutorials by Brian Haberlin

Brian Haberlin and his digital coloring studio have been responsible for thousands of colored comic book pages, including some of your favorite titles. With over ten years of experience in the comic book industry, Brian has developed some of the cutting edge techniques in digital coloring. Now he is sharing this experience on affordable cd-rom disks that work on PC or Mac computers. Brian currently has five CDs available that walk you through the process of digital coloring.

For best results your computers needs to meet the following requirements: 1024X768 Minimum Resolution, QuickTime installed, CD-Rom, and Sound Card.

Comic Book Style Coloring - The Spawn Way

Watch step by step as Brian takes you through start to finish the art of computer comic book style coloring, "The Spawn Way". This CD focuses on a Spawn illustration by Greg Capullo with inks by Todd McFarlane

Tutorial by: Brian Haberlin

Program: Adobe Photoshop

Penciled by: Greg Capullo

Inked by: Todd McFarlane

Approx. Length: 1hr 50min

Format: PC/MAC CD-ROM

EXTRAS:

Additional Files on CD

- Line Art File to follow Tutorial
- Layered PSD (Photoshop file) File to Inspect
- Swatches

Adobe Reader PDF Manual Detailing

- hardware
- software
- scanning
- color setup
- flattening
- separation setup
- and more

Comic Book Style Coloring

Brian takes you through start to finish the art of computer comic book style coloring, using a beautiful DANGER GIRL illustration by J Scott Campbell.

Tutorial by: Brian Haberlin

Program: Adobe Photoshop

Penciled by: Jeff Campbell

Approx. Length: 1hr 30min

Format: PC/MAC CD-ROM

EXTRAS:

Additional Files on CD

- Line Art File to follow Tutorial
- Layered PSD (Photoshop file) File to Inspect
- Swatches

Adobe Reader PDF Manual Detailing

- hardware
- software
- scanning
- color setup
- flattening
- separation setup
- and more



Anime Style Coloring (Includes Two Different Tutorials)

Brian takes you through start to finish the art of computer coloring Anime style. Anime is one of the fastest growing art styles to hit the comic book market. Many young artists are illustrating in this style.

Tutorial by: Brian Haberlin

Program: Adobe Photoshop

Approx. Length: 2hr 30min

Format: PC/MAC CD-ROM

EXTRAS:

Additional Files on CD

- Line Art File to follow Tutorial
- Layered PSD (Photoshop file) File to Inspect
- Swatches

Adobe Reader PDF Manual Detailing

- hardware
- software
- scanning
- color setup
- flattening
- separation setup
- and more



Sketch Painting using Corel Painter

(Includes 2 Different Tutorials)

Brian takes you through start to finish the art of computer Sketch Painting using Corel Painter

A free form of coloring, this style is gaining popularity in the comic book medium

Tutorial by: Brian Haberlin

Program: Corel Painter

Approx. Length: 1hr 20min

Format: PC/MAC CD-ROM

EXTRAS:

Additional Files on CD

- Line Art File to follow Tutorial 2

Adobe Reader PDF Manual Detailing

- hardware
- software
- scanning
- color setup
- flattening
- separation setup
- and more

Grayscale Painting

Brian takes you through start to finish the art of painting shaded artwork by renowned artist Jay Anacleto.

Tutorial by: Brian Haberlin

Program: Adobe Photoshop

Penciled by: Jay Anacleto

Approx. Length: 1hr 50min

Format: PC/MAC CD-ROM

EXTRAS:

Additional Files on CD

- Line Art File to follow Tutorial
- Layered PSD (Photoshop file) File to Inspect
- Swatches

Adobe Reader PDF Manual Detailing

- hardware
- software
- scanning
- color setup
- flattening
- separation setup
- and more



J. Scott Campbell's DANGER GIRL FONTS by Comicraft

This CD includes 3 Balloon Lettering Fonts, Complete Solid and Open Face Sound Effect Fonts and Bonus! Dingbat and Sketchbook Fonts.

We can't all draw like J. Scott Campbell but now we can letter like him. Comicraft offers the same fonts that are used on the Danger Girl comics.

The CD contains files for Mac and Windows (postscript/ truetype/ opentype). Works with Illustrator, Photoshop, Quark and most graphic programs
SRP \$49.95



COPIC MULTILINER SP WATER & COPIC PROOF PIGMENT INK PENS

Copic Markers, one of the leaders in markers with the unique ability to rebuild your markers, now offers the same ability in a Multiliner.

Copic has designed a very slick high tech look for their new Multiliner SP pens. A nice metal barrow center combines with a tight fitting cap to keep your tips from drying out.

Copic Multiliner SP pens offer the user the ability to refill their pens when your ink runs out. In the past messy tech pens were the only way to refill your pens. Now Copic

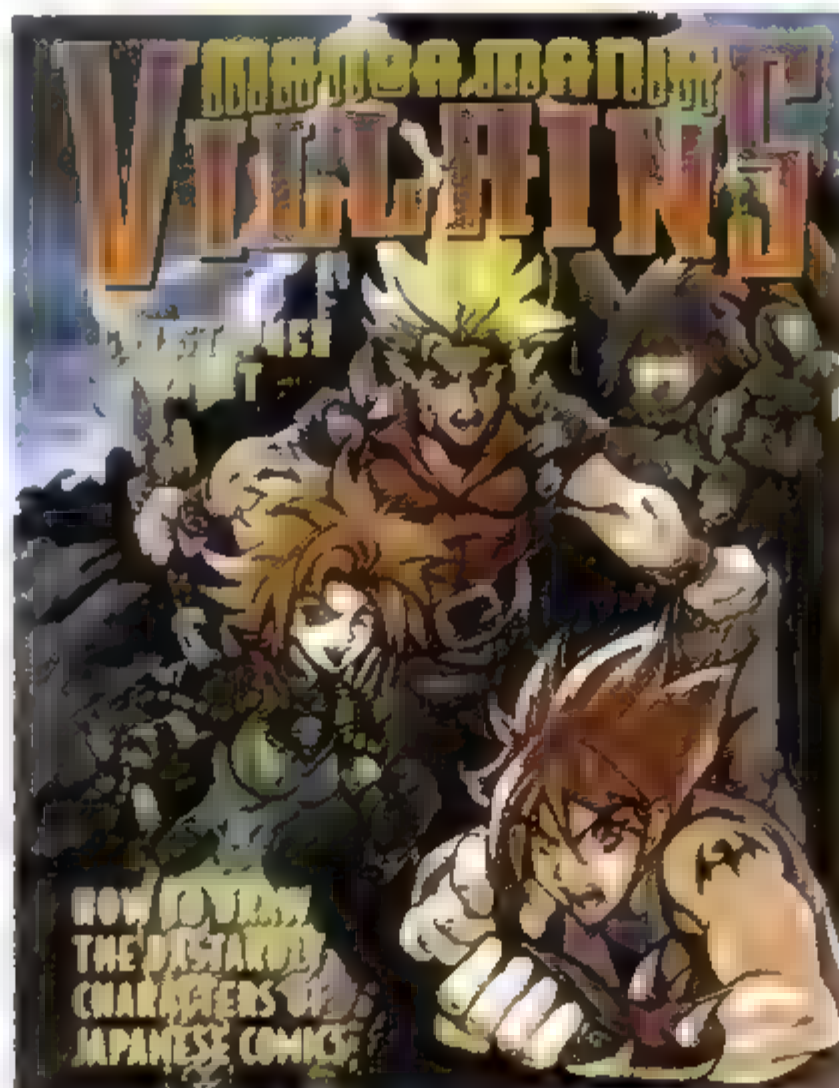
has designed a very easy and clean way to refill your favorite multiliner and keep on working. Copic Multiliner SP has made adding ink as easy as popping out the cartridge in back of the pen and popping in a new one.

But what happens when your tip wears out?

Copic has designed a new and easy way to replace the tip of your Multiliner SP. Just pull out the used pen tip and push in a new one.

Sizes include: 0.05, 0.03, 0.1, 0.2, 0.25, 0.3, 0.35, 0.5, 0.7, BS (Brush).

SRP Pens \$5.95, Pen Tips \$2.50, Pen Refills \$2.50



MANGA MANIA VILLAINS by Christopher Hart

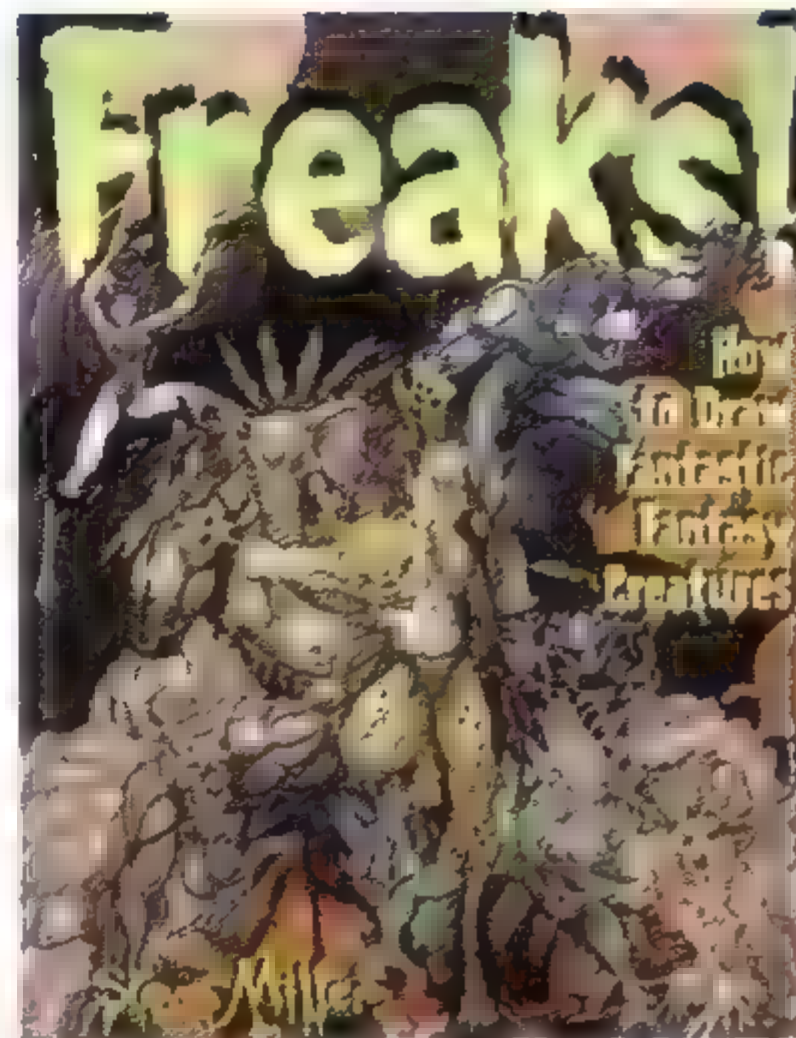
Published by Watson-Guptill Publications
ISBN 0-8230-2971-9

SRP \$19.95

How to draw the dastardly characters of Japanese comics.

This book offers the basics of Japanese comic book illustration, which includes Evil Basics, Shonen Manga, Beyond Shonen, The Monsters of Manga, Glam Villains, Evil Action! Evil Power!, Weapons & Robots and Drawing Cool Scenes.

Contributing illustrators include Svetlana Chmakova, Brian Denham, Lee Duhig, Tim Eldred, Ale Garza, Christopher Hart, JJ Kirby, Andy Kuhn, Mike Leeke, Ruben Martinez and cover art by Pop Mhan based on a drawing and concept by Brian Denham.



FREAKS! By Steve Miller

Published by Watson-Guptill Publications
ISBN 0-8230-1662-5

SRP \$19.95

How to draw Fantastic Fantasy Creatures. This book breaks down the differences of human anatomy and animal anatomy, and then shows how to blend the two to create Freaks!

Contributing illustrators include Bryan Baugh, Brett Booth, Jessica Ruffner Booth, Mitch Byrd, Steve Hanmaker, Steve Miller and Todd Nauck.

This is a book of nicely colored images with basic breakdown figures. If you're into the animal-human illustration this book would be nice to add to your collection.



MANGA TECHNIQUES Vol. 6 Tone Techniques for Beginners

Published by S.E. Inc.
ISBN 4-88996-135-6

SRP \$12.99

This book includes How to Apply Tones, Scraping Tones, Stacking Tones, Various

uses of Tone and sample images for practice.

Tones seem to add life to a Manga illustration giving depth, texture and even offering the sense of movement. Tones are becoming more popular in all forms of comic book illustration.

This books offer a lot of information on tones and how to be successful using them. If you are doing Manga or Anime illustration and you feel that your artwork lacks something, you may want to consider this book to find out more about tones.



MANGA TECHNIQUES Vol. 7 Creating Characters for Games

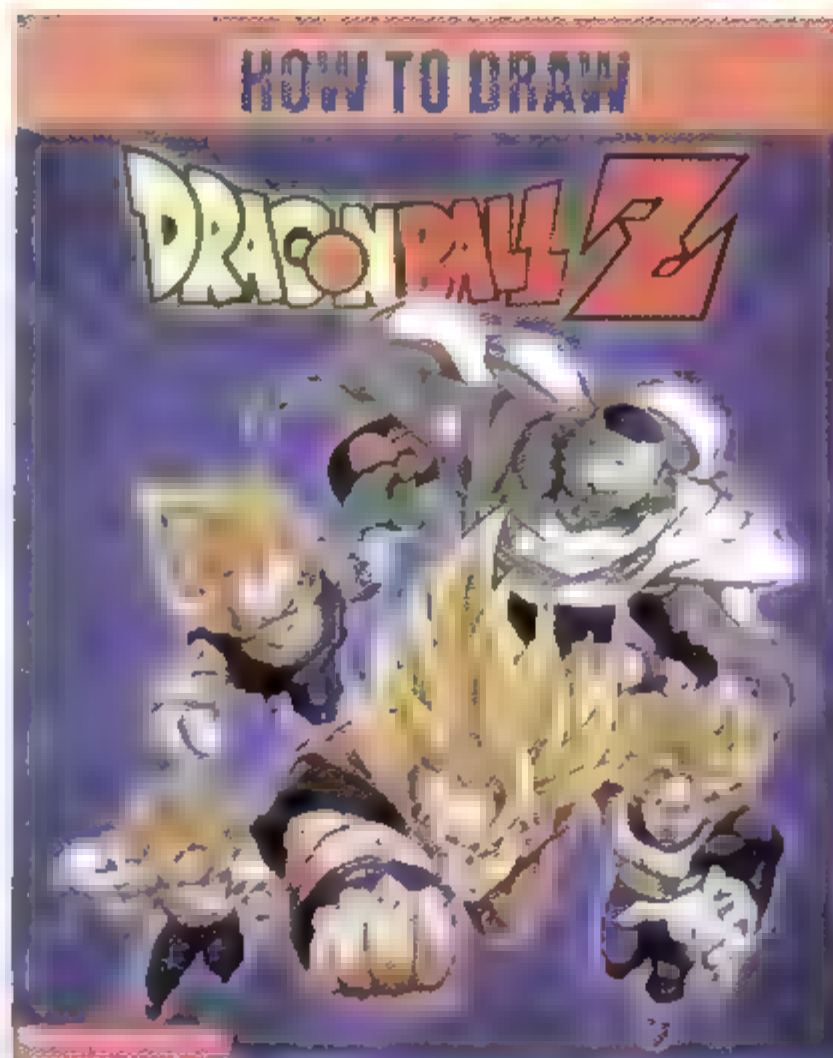
Published by S.E. Inc.

ISBN 4-88996-136-4

SRP \$12.99

This book includes Basic Knowledge of Remember, Character Parts Catalog, Build and Animate Characters, Sample Illustrations.

Even though this books title is Creating Characters for Games this book answered a lot of questions that I had about drawing my characters in a deformed state. A popular style in Japan, Deform and Super Deform is a cute way to illustrate a character. This book offers a lot of illustrations and how- to's to help illustrate with confidence.



HOW TO DRAW DRAGONBALL Z

Published by Scholastic Inc.

ISBN 0-439-31348-1

SRP \$4.99

This book offers the basic character concept used to illustration Dragon Ball Z characters.



XTREME ART DRAW MANGA VILLAINS!

By Christopher Hart

Published by Watson Guptill Publications

ISBN 0-8230-0370-1

SRP \$6.95

This book offers a simple line art style approach to illustrating manga artwork, with an emphasis on the exaggeration techniques that make the bad guys look so bad!

Illustrations by Christopher Hart.

MITCH BYRD'S CONVENTION SKETCH BOOKS



**Three Volumes
60 pages of
Original Artwork**

Available at your local store!

Afterburn
COMICS

AFTERBURNCOMICS.COM

When possible please support your
local comic book store.



"Flatter? What's a flatter?"

Within the last decade or so, as comics have shifted from the "modern" age into the "photoshop" age, a new slot has appeared on the comic book production assembly line. It is a job with which most fans and many creators are completely unaware. The color "flatter" is the most unheralded and unglamorous – though somewhat *mysterious* – job in the comics production process. Even among the well-informed readers of this magazine, I'd give good odds that there are many who have never heard of a flatter and many more who aren't quite sure what a flatter does. I can tell you that – speaking as one who's hired a flatter or two in his day – that lack of understanding even extends to those who aspire to the job!

While I can't do anything about the glamour, I can herald and I can (hopefully) demystify. Let's start with a definition. In a nutshell, the flatter is a sort of colorist's assistant (though some colorists – myself included – prefer to do their own flats). I recognize that is a woefully inadequate job description. If it was sufficient, then this column would be over now, wouldn't it?

Traditionally, creators with the most time intensive jobs (usually pencilers and inkers) have sometimes hired assistants to help them stay on track with deadlines. In the pre-photoshop days of comic coloring a color assistant wasn't really necessary. As a matter of fact, *coloring the book* wasn't really necessary. It was often just a matter of writing pantone codes along the margins and drawing straight lines to the affected areas. How the actual color got into the printed books had something to do with production people separating color by cutting screens ... or with elves and magic, depending on which story you believed. I was coloring three or four books a month with ease back then (and at the rates we were being paid you *had* to color that many a month just to afford mac and cheese.) Things have changed a lot since then. With the advent of digital color the colorist's profile has risen significantly, and so has the workload. For monthly production, a good and dependable flatter is an almost indispensable part of the equation.

The flatter assists the colorist. His purpose is to prep the pages (by filling them with color) and thereby save the colorist a significant amount of time in the completion of his work. Like the penciler's assistant (and the inker's assistant) the flatter's contribution often goes uncredited. But whereas the penciler's assistant can point to a given page in a comic and say with pride "I drew that building" or the inker's assistant can say "I inked that building", the flatter's work goes completely unseen in the finished product. He leaves no fingerprint. No trace of his work remains in the printed comic.

So what exactly is it that the flatter does? He selects, separates, and fills with color all the various objects and elements of the page. In effect, he *masks* out the page. This permits the colorist – with only a click of the magic wand tool – to select, for example, an arm. He can then quickly adjust the color to his liking, do any shading or modeling he deems necessary, then quickly move on to the hand and fingers without the expense of time necessary to lasso, select or mask the connect elements of the area.



fig 1

Let's take a look at an example. Here's a page I flatted from a recent issue of **The Goon** by Eric Powell. [fig. 01]

It starts with a blank page in either rgb or cmyk mode depending on what the colorist prefers. Personally, I prefer rgb, but Eric likes cmyk so that's what we'll do here. I'm using Adobe Photoshop 7.0. The line art is in an alpha channel which is inactive, but visible. Do NOT use layers in flatting. It is not only superfluous, but counterproductive. All you need is a background layer and an alpha channel for the line art. And never, never, never change the size or the resolution of the page you are given. Don't monkey with the line art at all.

Before beginning I check my tools. I use only two of them ... the lasso and the paint bucket. The anti-alias MUST be unchecked (off) on both tools. I can't stress this enough. Any areas selected or filled with the anti-alias "on" will render the page useless to the colorist. TURN THE ANTI-ALIAS OFF. On the paint bucket, the settings should be as follows ... fill=foreground, mode=normal, opacity=100%, tolerance=0, anti-

alias=unchecked (OFF). The "contiguous" setting can be toggled between on and off depending on how you need to use it.

The flatter should NEVER use the magic wand tool. No matter how tempting. Likewise, refrain from using the delete key or ALT delete combination to fill areas. I'll explain why in moment. Also, learn and use the keyboard shortcuts – "L" for the lasso and "G" for the paint bucket (among many others). They are a real timesaver and (as they are manipulated using your "non-drawing" hand) may stave off carpal tunnel syndrome for years.

The first step is to select all the panels and fill with color. Then select and fill all captions and word balloons. [fig. 02] You must be very precise in your selections. Zoom in very tight if necessary. Keep the "seams" of your selections "hidden" behind the line art whenever possible. Sloppy selecting, areas of color overlapping the line art and bleeding into other elements, is unacceptable. It forces the colorist to

ber ... the flatter's job is to make the colorist's job faster and smoother.

Next, I divide the major elements of each panel into blocks of color [fig.03], figures separated from each other as well as from background and foreground objects. In selecting the colors for the fill areas I am making no effort to pick "good" colors. I'm just grabbing the first color I see off of my color swatch palette. A flatter should never make the mistake of trying to "color" the page for the colorist. It is the colorist's job to pick the right colors, to create mood and direct the reader's eye. The flatter is only to separate objects and make them easier for the colorist to select. It is a waste of time to stop and think "This would make a nice flesh tone" or "the cape should be this shade of red". It's not your job. Select the area and fill it



fig 2



fig 3

have to clean up your mess. And any extra work a flatter creates for the colorist is counterproductive. Remem-



fig 4

with a color, ANY color so long as it's different from the color of the object adjoining it. Besides, the first thing that a great many colorists are going to do is convert your flats to grayscale and drop them into an alpha channel.

[fig.04] Once the figures are separated from each other and from the foreground and background elements, I begin to refine things ... separating eyes, teeth, and hair from faces, etc. Here's where using the paint bucket instead of the delete key or the ALT delete combination starts to come in handy. While the delete key fills the ENTIRE selection with the background color, the paint bucket fills only the colors within the tolerance range. That means that (with the tolerance set to "0") when separating the giant

ape's (actually the Goon transformed into a giant ape) hair from the background and his face I only have to be precise when selecting the line be-



fig. 5

tween the ape's hair and face. I can make a big, quick looping selection around the top of his head because the paint bucket is going to ignore that part of the selection and fill only the purple area.

[fig.05] The handiness of the paint bucket tool only increases as you go. Take a look at these buildings. Because they had already been separated from the ape, I only need to separate them from each other now. I don't need to precisely select the water tower to separate it from the building in front of it. I need only select the line BETWEEN them precisely. The paint bucket will fill color only within its tolerance range.

Here's another, but very important, thing ... don't overdo it! Look at the buildings here. Notice that in the context of the entire page that these are relatively small elements. I could separate the cap of the water tower from the base and the restraining bands from the base or I could separate the ledge from the walls of the buildings and the windows from the walls, etc. I could, but I shouldn't. That would be overdoing it. With areas this small, the colorist can easily shade and mold if he chooses without the need for masking. So let's say I did separate out these small areas and the colorist then decides that he wants to de-emphasize these buildings (maybe fill them with a single color or a simple gradient). In that case, he then has to merge the areas that I've separated and I've created more work for the colorist, not less. That's not good.



fig. 6



fig. 7

Similarly, a flatter should never create arbitrary dividing lines. [fig.06] This is OK. [fig.07] This is not. It's not the flatter's job to decide where a colorist should make a cut or a mold. If the line art permits you to completely hide the seam between the chin and the throat of a figure then you might be doing the colorist a favor by separating those for him. If the line art doesn't allow that, then don't force it. Let the colorist decide where and how (if at all) he wants to divide them with color. Don't do something he'll have to undo. One more time ... the cardinal rule of flatting is **MAKE LESS WORK FOR THE COLORIST, NOT MORE.**

Here's the finished flats for the page. [fig.08] This page is now ready for the colorist. Note that all clearly delineated, overlapping areas are filled with a color separate from the adjoining colors. That's what flatting is.

Questions or comments are always welcomed. Contact me at barry@01comics.com



fig. 8

Inside Sketch This Month . . .

CONTRIBUTORS



Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions. He can be reached at bobh@bluelinepro.com www.bluelinepro.com / www.afterburncomics.com

Flint Henry

WizKids/Mage Knight, Ral Partha, and other companies utilize the fantastical concepts pulsating from his Nyarlathoepian pencil point – icing on the appendage after more than a decade of delineating disturbed, dark, and violent characters such as Grimjack, Lawdog, Marbat, and the occasional demonic Batman.



Beau Smith

Beau has been writing comics, columns, and video games for fifteen years. His past comic credits include Guy Gardner: Warrior, Batman/Wildcat, Star Wars, The Tenth, Wolverine vs. Shi, and many more. His creator owned projects are Parts Unknown, Wynonna Earp, and The BadLander. Smith's future projects include Maximum Jack, 200 People To Kill, Wynonna Earp, and Cossack, as well as the Maximo II video game from Capcom. Smith is currently the Vice President of Sales and Marketing for IDW Publishing. www.flyingfistranch.com

Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned project by Knight Press.

Bill Love

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business.

Hilary Barta

Hilary is a longtime comics writer, artist and inker. His work has appeared in WHAT THE—?!, PLASTIC MAN, STUPID, HELLBOY JR., RADIOACTIVE MAN, on SPLASH BRANNIGAN in TOMORROW STORIES, and in FORTEAN TIMES, SATAN GONE WILD and NICKELODEON MAGAZINE, as well as many other titles. He should be getting much too old for this kind of nonsense.

Steve Miller

Steve has written and produced many "How to" books like Freaks!: *How to Draw Fantastic Fantasy Creatures* at Watson-Guptill.

Barry Gregory

Barry is a textbook example of the old jack-of-all-master-of-none cliché. He has worked every slot of the comic book assembly line for publishers large and small, including a harrowing two year stint as the managing editor of mid-sized publisher. Currently, he is president and editor of 01 Comics, Inc. (www.01comics.com) a web-based comics publisher. Questions, comments, and criticisms can be directed to him at barry@01comics.com.

QUALITY AND AFFORDABLE DIGITAL PRINTING WITH NO MINIMUMS!

- **STANDARD SIZED COMIC BOOKS**
(Colors or Black & White)
- **TRAVELER SIZED COMIC BOOKS**
(8" X 5")
- **TRADE PAPERBACKS**
- **PROMOTIONAL POSTERS and FLIERS**
- **ARTISTS CONVENTION SKETCH BOOKS**
 - STANDARD (8 1/2" X 11") sized glued/taped bindery
 - TRAVELER (8" X 5") stapled bindery



BLUE LINE PRO
GRAPHIX

For more information and pricing
859-282-0096 or www.BLUELINEPRO.COM



WILDBLUEZERO